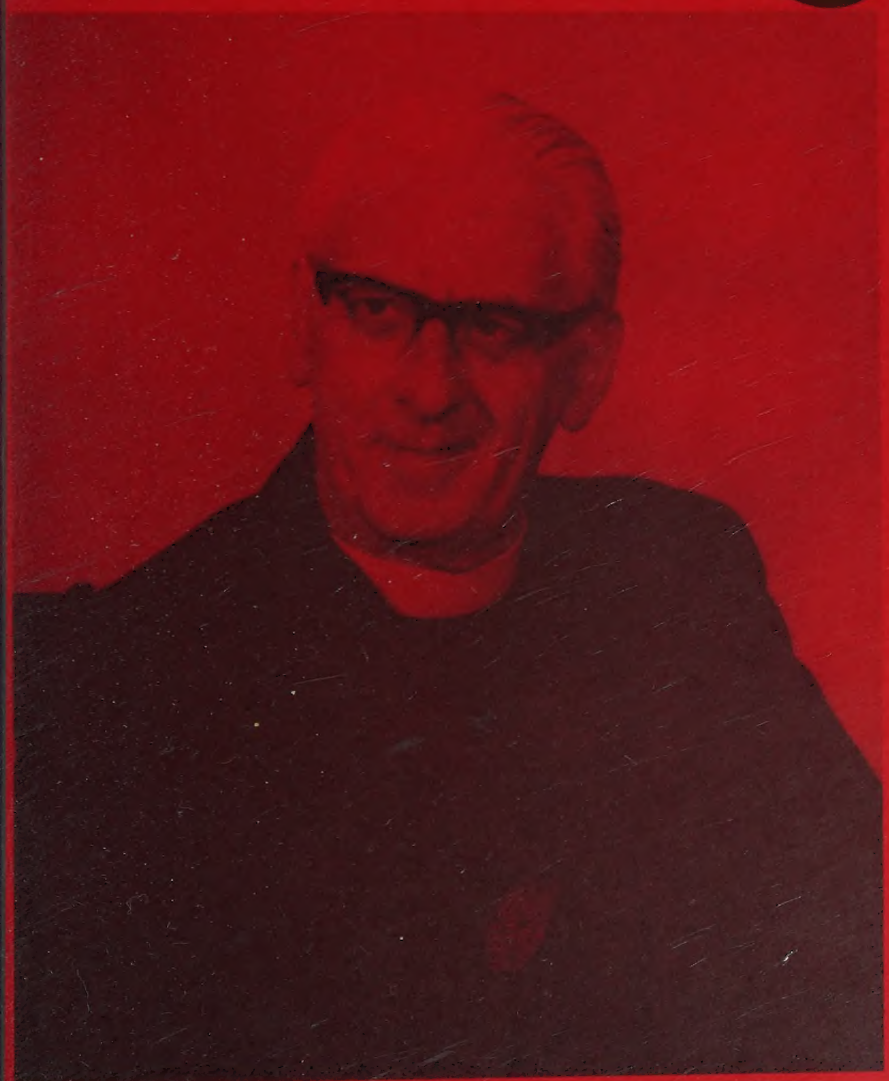
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JANUARY 1981

The HYMN

OLUME 32 NUMBER 1 ISSN 0018-8272



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ON THE COVER: Fred Pratt Green (b.1903), distinguished English hymn writer. See his hymn on page 49.

1981-82

Editor's COLUMN

By the time you read this, the new Editorial Advisory Board for *The Hymn* will have had its initial meeting on January 5 at Louisville. This distinguished three-person board—Donald P. Hustad, Russell Schulz-Widmar, and Marilyn Stulken—has evaluated *The Hymn* for the period 1976-80 and is helping to formulate editorial philosophy and plans for the future, particularly in reference to one or more 60th anniversary issues for 1982. The Editorial Advisory Board has had the assistance of a fine international group of consultants who have made their contributions through correspondence: Hedda Durnbaugh, Oak Brook, Illinois; Virgil Funk, Washington, D.C.; Wilbur Russell, San Anselmo, California; Stanley Osborne, Oshawa, Ontario, Canada; Robin A. Leaver, Oxford, England; and Casper Honders, Groningen, The Netherlands. My heartfelt thanks to the Board and its consultants for their valuable counsel. In addition, I want to express appreciation to President Carlton R. Young and Executive Director W. Thomas Smith for their contributions to this significant meeting.

Hymnology relates to many aspects of culture, even to college alma maters! Attorney R. T. Boehm's article on SPANISH CHANT, the tune to Ohio State University's alma mater which is found in many hymnals, unveils a fascinating historical saga going back to the Duke of Wellington. R. T. Boehm was seriously ill during the final stages of preparing his article. Assisted by his daughter, he was able to participate in checking proc at Thanksgiving. He died Decemb 8, leaving this fascinating article his legacy to hymnology. The Oh State University Marching Ban Alumni Club ordered 2500 copies his article for its membership.

On page 6 is a significant annou cement concerning the HSA's hymn copyrights, including many hym and tunes published in *The Hymn*. N longer is automatic permissio extended for HSA hymns to b reprinted for use in church service All such permission requests are to b made through the Hope Publishin Company.

A year ago Dean B. McIntyre pr sented an expanded list of hymn anniversaries and an anniversa hymn festival for 1980. Once again h has provided this practical resourc Last January's list of theses and di sertations related to hymnody is co tinued in this issue.

With this issue we welcome Dav W. Music as the writer of the Hym in Periodical Literature column f 1981.

Once again we are grateful Deborah Loftis for preparing th index of last year's issues. Havi written an article on the hymns Georgia Harkness in our Octob 1977 issue, she is now a Ph.D. stude at the University of Louisvill Deborah Loftis is now supervising new complete index of *The Hym* from 1949 through 1980.

Harry Eske

Harry Eske

President's MESSAGE

My message to you will be in the n of a brief report on two recent elopments which I believe will nificantly and positively affect the ure of the society.

irst, I am very pleased to nounce that by unanimous action he executive committee, the HSA entered into a long-term agree- nt with Hope Publishing Com- y, of Carol Stream, Illinois, for the pose of licensing HSA copy- nted texts and tunes. Specific nils of this agreement are found on following page. In brief, this eement will for the first time in A history allow income from per- sion fees to be shared with both author/composer and the society. ther, while providing income for society's work, it also frees our cutive office from the increasingly vy burden of processing permis- ns and licensing agreements. The ety will still own all it has pub- ed since 1922 and is still in yright; and will of course con- ue to own all that we publish in future.

Second, upon initiative of the editor of *The Hymn,* an editorial board and consultants have been named to assist in determining the editorial direction and the format of *The Hymn.* The publication of this quarterly is the most significant single effort that the society undertakes to reach its members and the hymnic world with news, articles, and reviews. The board will have its first meeting in Louisville, early this month.

Finally, and with deep regret, it is necessary to cancel our 1981 convocation which was to be held in Los Angeles next June. Primarily because of the spiraling costs of air travel, motels and hotels, and other travel expenses, we believe that our major constituency would not attend this convocation in the number required to pay the cost of the event. Consequently, we are putting all our efforts toward a year long 60th anniversary celebration in 1982!

Cheers and best wishes to each of you.

Carlton R. Young

An Important Notice Concerning Copyrighted Hymns of The Hymn Society of America

THE HYMN SOCIETY OF AMERICA, in keeping with its purpose of encouraging and promoting hymn singing in this country, has appointed an agent to handle all of its copyrighted properties. The HOPE PUBLISHING COMPANY of Carol Stream, Illinois, has been selected as agent and trustee. Hope was chosen for its knowledge and expertise in copyright management and hymn book publishing which dates back to the nineteenth century.

Historically The Hymn Society has granted free use of its copyrighted properties, requesting only token donations to the ongoing work of the Society. As a result, authors and composers were expected to "donate" their creative works with no hope of any monetary return. During the 1930s, 40s and 50s, this philosophy served the purposes of the Society very well.

In recent years, however, practices in the publishing industry have changed. Copyright owners now take a more responsible attitude reflecting a continuing obligation to the creators of the literary properties which they represent. Gratis grants or one-time fee permissions for the use of a copyrighted hymn in hymnal publishing have disappeared. Royalties are now requested and paid on all copyrighted properties included in hymnals, songbooks, choral octavos, etc. Free reprint permissions for local church or parish use is also a thing of the past.

These new industry standards have proved to be a great encouragement to authors and composers. Fifty per cent of all monies collected from such royalties and permissions are paid to the writer. Free lance authors and composers can seriously consider their literary efforts as something more than an avocation. The sharing of royalties encourages more productivity by rewarding the talented and helping to keep their creative genius within the church.

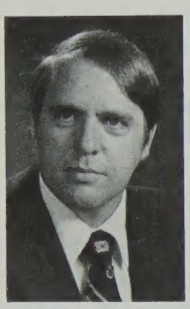
With the general acceptance of this new philosophy, The Hymn Society found its previously outlined policies self-defeating. Writers who could do better elsewhere refused to submit materials to us or insisted on retaining the copyright themselves. One could not blame these individuals, and in the long run, your Hymn Society was the loser.

Recognizing our dilemma, we sought professional advice and management for the Society's valuable copyrighted resources. After careful consideration, the Executive Committee selected the HOPE PUBLISHING COMPANY as our agent and has entered into a long term relationship with that firm. All future permission requests for Hymn Society copyrighted works should be made directly to:

HOPE PUBLISHING COMPANY
Carol Stream, IL 60187
Phone: (312) 665-3200

Commemorative
stival of Hymns
r the Year 1981

ın B. McIntyre



Dean B. McIntyre is minister of music of the First Christian Church, Eugene, Oregon, where he also teaches music at Northwest Christian College. He recently received his master's in music history from the University of Oregon. He prepared a similar festival and list of hymnic anniversaries for our January 1980 issue. This festival was held last year in Eugene, and plans have been made for a 1981 commemorative festival.

s festival celebrates the anniversary of the composition or translation of hymn texts or tunes or the anniversaries of authors or composers.)

ELUDE: "Fantasy in F Minor," K. 608, by Wolfgang Mozart 1756-1791
(Commemorating the 225th anniversary of the birth of the composer.)
(New York: Kalmus Organ Series, undated)

IORAL CALL TO WORSHIP: "Morning has broken" ..... Unison Choir
Text: "Morning has broken" by Eleanor Farjeon 1881-1965
Tune: BUNESSAN ..... Traditional Gaelic Melody
(Commemorating the 50th anniversary of the publication of the hymn text and tune in 1931, and the 100th anniversary of the author's birth.)
("Morning has broken," arranged by Don G. Fontana in *Enjoy Jesus and Other Responses from the Hour of Power,* Delaware Water Gap, PA: Harold Flammer, 1978, publication #GA-5023.)

VOCATION

IE HYMNS—PART ONE

1. TEXT: "Let God be God" by Bryan Jeffery Leech b.1931
   TUNE: CARLA by Bryan Jeffery Leech
   (Commemorating the 50th anniversary of the composer's birth.)
   Hymns for the Family of God, no. 81:
   Stanzas 1-4: all in unison

2. TEXT: "For all the saints" by William W. How 1823-1897
   TUNE: SINE NOMINE by Ralph Vaughan Williams 1872-1958
   (Commemorating the 75th anniversary of the publication of the tune in 1906.)
   Hymns for the Family of God, no. 614:
   Stanzas 1-6: all in unison.

3. TEXT: "Deep were His wounds, and red" by William Johnson b. 190
TUNE: MARLEE by Leland B. Sateren ..... b. 191
(Commemorating the 75th anniversary of the author's birth.)
("Deep were His wounds," by Leland B. Sateren for mixed SAT voices and accompaniment; Minneapolis: Augsburg Publishin 1965. Edition No. 1461)

4. TEXT: "Let the whole creation cry" by Stopford A. Brooke 1832-191
TUNE: LLANFAIR, attributed to Robert Williams c1781-182
(Commemorating the 100th anniversary of the text's publication i 1881 and the 200th anniversary of the composer's birth.)
Hymns for the Living Church, no. 27:
Stanza 1: all in unison.
Stanza 2: choir in parts.
Stanza 3: all in parts.

5. TEXT: "More love to Thee, O Christ" by Elizabeth Prentiss 1818-187
TUNE: MORE LOVE TO THEE by William H. Doane 1832-191
(Commemorating the 125th anniversary of the writing of the text i 1856.)
Hymns for the Family of God, no. 476:
Stanza 1: all in parts.
Stanza 2: congregation in parts.
Stanza 3: choir in parts, a cappella.

6. "Amazing grace, how sweet the sound" by John Newton . 1725-180
TUNE: AMAZING GRACE (NEW BRITAIN) ..... Early American Melod
(Commemorating the 150th anniversary of the tune's publication i 1831.)
Hymns for the Family of God, no. 107:
Stanza 1: all in unison.
Stanza 2: women in unison.
Stanza 3: men in unison.
Stanza 4: all in parts.

OFFERTORY: "Chorale Prelude on WACHET AUF" (BWV 645) by Johan Sebastian Bach 1685-175
(Commemorating the 425th anniversary of the birth of the compos of the hymn text and tune, Philip Nicolai, 1556-1608.)
(*The Organ Works of J. S. Bach*, Vol. 8; New York: G. Schirmer, 196 Edition No. 2708.)

7. TEXT: "O worship the King," adapted by Robert Grant 1779-1838
TUNE: LYONS, attributed to Johann Michael Haydn 1737-1806
(Commemorating the 175th anniversary of the composer's death.)
Hymns for the Family of God, no. 336:
Stanza 1: all in parts.
Stanza 2: congregation in parts.
Stanza 4: all in unison (alternate organ harmonization by Fred Bock in *Hymns for the Family of God*)

8. TEXT: "My soul be on your guard" by George Heath 1750-1822
TUNE: FESTAL SONG by William H. Walter 1825-1893
(Commemorating the 200th anniversary of the publication of the text in 1781.)
Stanza 1: all in parts.
Stanza 2: congregation in unison.
Stanza 3: all in parts.
Stanza 4: all in unison.

9. TEXT: "If thou but suffer God to guide thee" by Georg Neumark 1621-1681
TUNE: NEUMARK by Georg Neumark
(Commemorating the 300th anniversary of the composer's death and the 250th anniversary of the composition date of the cantata based on Neumark's hymn by Johann Sebastian Bach in 1731.)
"Wer nur den lieben Gott lässt walten," BWV 93, for SATB voices and accompaniment by J. S. Bach. (New York: Kalmus, undated. Opening chorale fantasia with organ.)

10. TEXT: "Rejoice, the Lord is King!" by Charles Wesley 1707-1788
TUNE: DARWALL'S 148TH by John Darwall 1731-1789
(Commemorating the 250th anniversary of the composer's birth.)
Hymns for the Family of God, no. 374:
Stanza 1: all in unison.
Stanza 2: choir in parts, a cappella.
Stanza 3: all in unison.
Stanza 4: all in parts (optional handbell descant by Bob Burroughs in *Hymns for the Family of God.)*

11. IN DIR IST FREUDE by Giovanni Gastoldi ..... ca. 1556-1622
(Commemorating the 425th anniversary of the hymn tune composer's birth.)
Organ chorale prelude, "In dir ist Freude," by Johann Sebastian Bach (BWV 615). (*The Organ Works of J. S. Bach,* Vol. 7; New York: G. Schirmer, 1967. Edition number 2708.)

12. TEXT: "A mighty fortress is our God" by Martin Luther . . 1483-15
TUNE: EIN' FESTE BURG, attributed to Martin Luther
(Commemorating the 450th anniversary of the publication of t
tune in 1531.)
Hymns for the Family of God, no. 118:
Stanza 1: all in unison.
Stanza 2: all in parts; choir descant by Mary E. Caldwell in *Hym*
for the Family of God.
Stanza 3: all in parts, a cappella.
Stanza 4: all in unison; choir descant and alternate organ ha
monization by Dale Wood (*New Settings of Twenty Wel*
Known Hymn Tunes. Minneapolis: Augsburg Publica
tions, Edition number 11-9292.)

BENEDICTION: Please be seated following the Benediction for t
Postlude.

POSTLUDE: Choral Prelude on EIN' FESTE BURG
by Johann Pachelbel 1653-17
(Commemorating the 450th anniversary of the publication of t
original hymn tune by Martin Luther and the 275th anniversary
the death of the organ chorale Prelude's composer.)
(*Pachelbel: Selected Organ Works,* Vol. 3; New York: Kalmus Org
Series.)

NOTES

1. PRELUDE: Since it is the birth date of Mozart which is being commemorated, any Mozart work may be substituted for this organ work, perhaps a piano work or an instrumental ensemble piece.

2. CHORAL CALL TO WORSHIP: The recommended selection can be replaced by any number of other good choral arrangements, or perhaps simply a hymn arrangement found in many hymnals.

3. There are three choir selections included. Others may be added or these may be replaced by hymnal settings (or possibly instrumental settings):
"Morning has broken" for the Choral Call to Worship
"Deep were His wounds, and red" as hymn #3
"If thou but suffer God to guide thee" as hymn #9.
Hymn settings of all three are readily available if a choir is not to be used. In addition, one choir descant is called for in the final hymn. However, descants for other hymns on the program are available, most notably perhaps that for S NOMINE by the composer.

4. The Prelude, Offertory, Postlude and hymn include organ works by various composers.

5. Hymn #10 includes a recommended hand descant to accompany the organ and voices. I hymn festival is to be a joint effort betw several churches, effective use could be made massed bell choir in accompanying the vo substituting for the voices in various verse hymns, or even in playing solo selections.

6. There are two different hymn tunes and t which have been joined for this program tha not usually joined: "Let the whole creation with LLANFAIR and "My soul be on your gu with FESTAL SONG. Both texts and both tune in the public domain and it would, therefor possible to reprint text and tune in the prog In any case, the existing tune or text in any h nal could be used.

1981 Hymnic Anniversaries

Compiled by Dean McIntyre

I. Anniversary Dates of Composition, Publication Arrangement and Translation

E AND EVENT	COMPOSER, AUTHOR, TRANSLATOR
—1931	
e is joy in serving Jesus (pub.)	Oswald Smith
N SERVING JESUS (pub.)	B. D. Ackley
ning has broken (pub.)	Eleanor Farjeon
ESSAN	Traditional Gaelic melody
nks to God for my Redeemer ans. by August Storm)	Trans. by Carl Backstrom
—1906	
ST GREEN (arr.)	Ralph Vaughan Williams
RDY (1st appearance as hymn tune) (pub.)	Old French carol
M PASTORES LAUDAVERE (arr.)	Ralph Vaughan Williams
e like the Master (comp.)	Charles H. Gabriel
SSFOLD (arr.)	Adapted by Ralph Vaughan Williams
NOMINE (comp.)	Ralph Vaughan Williams
BRIDGE (1st appearance in English language mnal) (pub.)	Robert N. Quaile
h—1881	
he whole creation cry (pub.)	Stopford Brooke
EL'S STORY (pub.)	Arthur Mann
ny life long I had panted (pub.)	Clara Williams
SFIED (pub.)	Ralph Hudson
TATION (pub.)	Frederick Maker
n—1856	
e love to Thee, O Christ (comp.)	Elizabeth Prentiss
DELSSOHN (pub. & adaptation as hymn tune)	Felix Mendelssohn
NITY (comp.)	William Wallace (as a secular song)

150th—1831

HIDING PLACE; PLEADING SAVIOR (pub.)	Early American melodies in Leavitt's *Christian Ly*
My country, 'tis of thee (comp.)	Samuel Francis Smith
TOPLADY (pub.)	Thomas Hastings
AMAZING GRACE (NEW BRITAIN) (pub.)	Early American melody in Carrell's & Clayton' *Virginia Harmony*
O for a faith that will not shrink (pub.)	William Bathurst
ELLESDIE (pub. as hymn tune)	Attributed to W. A. Moz

175th—1806

Hark! ten thousand harps and voices (pub.)	Thomas Kelly
Praise the Savior, you who know Him (pub.)	Thomas Kelly

200th—1781

My soul, be on your guard (pub.)	George Heath

225th—1756

ICH STERBE TÄGLICH (pub.)	Anon.

300th—1681

O QUANTA QUALIA (pub.)	Anon., *Antiphoner*
Father we praise You (pub.)	Anon., *Antiphoner*
CHRISTE SANCTORUM (pub.)	Anon., *Antiphoner*

325th—1656

O sacred Head, now wounded (trans.)	Paul Gerhardt

350th—1631

OMNI DEI (pub.)	In *Gross Catolisch Gesangbuch*

450th—1531

VERLEIH UNS FRIEDEN (pub.)	In *Gesangbuch*
GOTTES SOHN IST KOMMEN (pub.)	In *Ein neu Gesengbuchlen*
RAVENSHAW (pub.)	In *Ein neu Gesengbuchlen*
EIN' FESTE BURG *(attr. to Martin Luther)* (pub.)	In *Kirche Gesenge*
FREUEN WIR UNS ALLE (pub.)	Anon., in *Ein neu Gesengbuchlen*

Anniversaries For Birth and Death Dates of Authors, Composers, Arrangers and Translators

NI-ARY	TITLE	COMPOSER, AUTHOR TRANSLATOR; DATES
5	We would see Jesus, Lo! His star	John E. Park, 1879-1956
	Years I spent in vanity and pride	William Newell, 1868-1956
	Lift high the Cross	Michael Newbolt, 1874-1956
	CHAPMAN; CROWNING DAY	Charles H. Marsh, 1886-1956
0	Be Thou my vision	Mary E. Byrne (trans.), 1880-1931
	We bear the strain of earthly care;	Ozora Stearns Davis, 1866-1931
	At length there dawns the glorious day	
	I know not how that Bethelehem's Babe;	Harry Farrington, 1880-1931
	Dear Lord, who sought a dawn of day	
0	Great God, our source; Look! Now he stands	George Utech, 1931-
	CARN BREA	Derek Holman, 1931-
	Let God be God	Bryan Jeffery Leech, 1931-
	Through all the world let every nation sing	
	The hiding place	
	Spirit, now live in me	
	Let us celebrate the glories of our Lord	
	Kind and merciful God	
	Your cause be mine	
	We are God's people	
	Let your heart be broken	
	HIDING PLACE; CARLA; BEL AIR; LOIS CONRAD	Paul F. Liljestrand, 1931-
5	I think when I read that sweet story of old	Jemima T. Luke, 1813-1906
	In tenderness He sought me	W. Spencer Walton, 1850-1906
	O love that will not let me go	George Matheson, 1842-1906
	Make me a captive, Lord	
	The sands of time are sinking	Anne R. Cousin, 1824-1906
	Peace, perfect peace; O brothers, lift your voices; O God the Rock of Ages	Edward Bickersteth, 1825-1906
5	O God, empower us	Lee M. Baldwin, 1906-
	Deep were his wounds, and red	William Johnson, 1906-

ANNIVERSARY	TITLE	COMPOSER, AUTHOR TRANSLATOR; DATES
d.100	LEOMINSTER	George W. Martin, 1828-1881
	A sure stronghold our God is he	Thomas Carlyle (trans), 1795-18
	Lord, while for all mankind we pray	John Reynell Wreford, 1800-188
	There's a song in the air	Josiah Holland, 1819-1881
	Into the woods my Master went	Sidney Lanier, 1842-1881
b.100	My heart is longing	Peter A. Sveeggen (trans.), 1881-1959
	Lord Our God, with praise we come	
	I am so glad each Christmas Eve	
	Morning has broken	Eleanor Farjeon, 1881-1965
	BEACON HILL	Harry S. Mason, 1881-1964
d.125	CANONBURY	Robert A. Schumann, 1810-185
b.125	On my heart imprint your image	Peer O. Stromme (trans.), 18 1921
	I stand amazed in the presence	Charles H. Gabriel, 1856-1932
	In loving kindness Jesus came	
	More like the Master; When all my labors and trials are o'er	
	MCDANIEL; HIGHER GROUND; HE LIFTED ME; MY SAVIOR'S LOVE; GABRIEL; HANFORD; GLORY SONG	
	There's not a friend	Johnson Oatman, Jr., 1856-1922
	I'm pressing on the upward way,	
	When upon life's billows you are tempest-tossed	
	Day by day and with each passing moment	Andrew Skoog (trans.), 1856-19
d.150	GRACE CHURCH	Ignaz J. Pleyel, 1757-1831
b.150	ST. LOUIS	Lewis H. Redner, 1831-1908
	MENDELSSOHN	William H. Cummings, 1831-19
d.175	LYONS	Johann Michael Haydn, 1737-1
	MILES LANE	William Shrubsole, 1760-1806
	Oft in danger, oft in woe	Henry Kirke White, 1785-1806
b.175	RHOSYMEDRE	John Edwards, 1806-1885
	O Christ, our hope; The Advent of our God; O Jesus, Lord of heavenly grace;	John Chandler (trans.), 1806-18
	O blest Creator, God most high	
	DER KIMER NU TIL JULEFEST	C. C. N. Balle, 1806-1855
	Lord Jesus, think on me	Allen Chatfield (trans.), 1806-1
b.200	LLANFAIR	Robert Williams, c.1781-1821
	When wilt thou save the people	Ebenezer Elliott, 1781-1849
d.225	Jesus sinners will receive	Erdmann Neumeister, 1671-175
	ELLESDIE	Wolfgang A. Mozart (attr. to), 1756-1791

NI-ARY	TITLE	COMPOSER, AUTHOR TRANSLATOR; DATES
0	Adaptation of ROCKINGHAM OLD to Isaac Watts' "When I survey"	Edward Miller (arr.), 1731-1807
	God moves in a mysterious way	William Cowper, 1731-1800
	There is a fountain filled with blood	
	O for a closer walk with God	
	DARWALL'S 148TH	John Darwall, 1731-1789
	ST. THOMAS; DURHAM	Aaron Williams, 1731-1776
5	BANGOR	William Tans'ur, 1706-1783
0	Let us ever walk with Jesus; Jesus, I will ponder now	Sigismund von Birken, 1626-1681
	NEUMARK; If thou but suffer God to guide thee	Georg Neumark, 1621-1681
	Christ, the life of all the living	Ernst C. Homburg, 1605-1681
5	Whose are these like stars appearing	Heinrich Schench, 1656-1727
0	In Thee is gladness	Johann Lindemann, 1549-c.1631
5	O Holy Spirit, enter in	Michael Schirmer, 1606-1673
5	IN DIR IST FREUDE	Giovanni Giacomo Gastoldi, c.1556-1622
	Wake, awake, for night is flying	Philip Nicolai, 1556-1608
	Rejoice, rejoice this happy morn; All hail to you, O blessed morn; O morning star, how fair and bright	
	WACHET AUF; WIE SCHÖN LEUCHTET	
0	*Veni Sancte Spiritus*	King Robert II of France, 972-1031
25	Come, Holy Ghost, our souls inspire	Rabanus Maurus, 776-856

Executive Committee Meets

n October 20 and 21 the Hymn ety's Executive Committee met at Airport Inn, Vandalia, Ohio, the ort suburb of Dayton. Members ent were Hedda Durnbaugh, nard Ellinwood, Harry Eskew, H. Giesler, Harold E. Holland, C. iam Locke, Austin C. Lovelace, iam J. Reynolds, C. Bernard fin, Carl Schalk, and Carlton R. ng. Also present were Executive ctor W. Thomas Smith and his ciate in the HSA office, Sarai nes.

erhaps the most significant action during this meeting was the decision to enter into an agreement with the Hope Publishing Company to serve as administrator of hymnic copyrights owned by the Hymn Society of America for a 10-year period. A full presentation was made by Hope President George Shorney, followed by thorough discussion. (A statement explaining this agreement is given on page six of this issue.)

The committee gave much attention to future convocations, including program plans for the 1981 National Convocation at Los Angeles. (Since

then, however, the Los Angeles convocation has been cancelled.) Plans were projected for locations of future convocations. The 1984 National Convocation will be the first HSA convocation to be held in Canada. A tentative agreement was made to hold the 1985 National convocation somewhere in the East, with the Hymn Society of Great Britain and Ireland and the International Fellowship for Research in Hymnology invited to join us for an international gathering. (The 1982 National Convocation is already set for Atlanta, Georgia and that of 1983, for Springfield, Ohio.)

Other actions of the Executive Committee during its fall meeting include the following:

1. An amendment of the HSA Constitution concerning the requirement for a quorum of the Executive Committee, to be published and presented to the membership for a vote at the next Annual Meeting.

2. In appreciation of the many years of work by Leonard Ellinwood and Elizabeth Lockwood on the Dictionary of American Hymnology Project, and in view of various circumstances, that the President appoint a committee to explore the matters of relocation of the DAH files by January 1982 and other future plans

the DAH.

3. Approved the preparation o brochure on the DAH Project.

4. Rescinded the action taken at t June meeting regarding the affiliati of the HSA with SESAC.

5. Approved the publication of P tia K. Maultsby's address on "Bla Hymnody," delivered at the 19 National Convocation, as a *Paper* the Hymn Society.

6. Authorized the President appoint annually a committee of t members to evaluate unsolicit hymnic materials submitted to t Society; that the Society alwa acknowledge such materials wi thanks; and that items which are co sidered by this committee to be suitable quality be kept on file f possible use by hymnal compilers for consideration for publication *The Hymn.*

7. Authorized the Editor of *T Hymn* to arrange for the preparati of an updated *Index to The Hy* (1949-80), with a maximum expe diture of $300.

8. Authorized the revision a updating of the history of the Hy Society of America.

Statement of ownership, management and circulation (required by U.S.C. 3685) 1. Date of filing: September 22, 1980. 2. Titl publication: *The Hymn.* 3. Frequency of issue: quarterly. 4. Office of publication: National Headquarters, The Hymn Societ America. 5. Location of headquarters: Wittenberg University, Springfield, Ohio 45501. 6. The names and addresses of the publis and editor-managing editor are Simmons Press Inc., New Orleans, Louisiana and Dr. Harry Eskew, 3939 Gentilly Boulevard, N Orleans, Louisiana 70126. 7. Owner: The Hymn Society of America, a non-profit organization, National Headquarters, Wittenb University, Springfield, Ohio 45501. 8. The known bondholders, mortgagees and other security holders owning or holding percent or more of total amounts, of bonds, mortgages and other securities: none. 9. The purpose, function, and non-profit st of this organization and the exempt status for Federal income tax purposes have not changed during preceding 12 months. Average number of copies each issue during preceding 12 months: 3,800; total number copies printed: 3,800; paid circulatio subscribers by mail or by other means: 2,800; sales through newsdealers or otherwise: none; free distribution bby mail or by o means: 700; total distribution: 3,500; copies not distributed: 300; returns from news agents: none; total distribution: 3,800; ac number copies of singine issue published nearest to filing date: 3,800. I certify that the statements made above are correct and c plete. Signed, W. Thomas Smith, Executive Director.

ANISH CHANT: An ruder's Adventures o Hymnology

Boehm



Richard Theodore (Ted) Boehm, a Columbus, Ohio, lawyer, graduated from Capital University and Ohio State University. In addition to a distinguished law career dating from 1938, he was an active musician, particularly in the Ohio State University Alumni Band, which presented him a distinguished service award in 1980. His biography appears in the 1980-81 edition of Who's Who in the Midwest. *He wished to acknowledge the editorial assistance of his daughter, Barbara Drake Boehm, in the preparation of this article. Mr. Boehm died December 8, 1980.*

ANISH CHANT among midwest erica's most familiar tunes? A ıy football band importing evi- e, new to American hymnology, ı an earlier European link? And a ımbus lawyer an interloping con- utor to the scholarship of rchly music? These cacaphonous ısions a part of the literature of erican hymnology, with human rest as a serendipity? Read on!

very night and morning, at sign- and sign-on, WOSU—TV and BO-TV, Ohio State University's vision stations (channels 34 and in Columbus and Portsmouth, e the air with the lovely strains of *nen Ohio.* Countless thousands in radius of the transmitters have d the daily broadcasts of record- by The Ohio State University ching Band. Another unmeasura- group has heard *Carmen* sung at onally televised football games, by the famous band. All told, we t infer, the audiences number the millions. Few among the ners know that *Carmen Ohio* is a ge freshman's verse, set to the of SPANISH CHANT. For three ters of a century, the old tune has e it big in Buckeye Country.

ose near church music in the nteenth state, and also exposed to the pervasive influence of Big Ten football excitement, associate SPANISH CHANT with the melody of *Carmen Ohio.* My first connection came as a Boy Scout usher at Ohio Stadium; it was reinforced by later years as a student musician in Ohio State's brass band. The seasons passed, the years did roll, and the centennial of OSUMB brought together students and alumni to produce *Script Ohio: Centennial Edition: 1878-79 - 1978-79.* The book, a volume of 224 slick-paper pages, included hundreds of photographs and dozens of pages of text, celebrating the Band's proud century. As one participant in that effort, my joy was to write about the music in the Band's traditions.

Carmen Ohio was one obvious direction for attention. The verse, with the tune combined, had been around the University since 1903, commonly used at least as early as 1916 as an alma mater song.[1] Memory guided me to the literature of hymnody. There it was: SPANISH CHANT, arranged by Benjamin Carr[2] and published in 1826. The Library of Congress provided an exact copy of the first publication and its attribution:

> The Spanish Hymn, arranged and composed for the concerts of the Musical Fund Society of Philadelphia by Benjamin Carr, the Air

from an ancient Spanish Melody. Printed from the condensed score of the Society and presented to the composer as a tribute of respect and regard by some of the members, his friends. Philadelphia 1826. G. E. Blake Printor

The ancient copy showed the added caption: "Sold at S. Seywert's Music Store, No. 107½ No. Second St., Philad." Arranged "by B. Carr," the score included four stanzas and an organ accompaniment in the key of G. The publication recorded that "Spanish Hymn in full score was performed at the seventh concert of the Musical Fund Society on the 29th of December, 1824. . . ." In 1828, the melody was published in London as a hymn setting,[3] and we later learned that it had been published in 1830 for the 12th Lancers band.[4] In 7.7.7.7. doubled meter, the tune was published with similar attributions in more than 40 Protestant hymnals,[5] modified by a few into a six-foot version called MADRID.[6] Specific attributions were traced to Carr, but two, *The Lutheran Hymnal* of the Missouri Lutheran Synod and the *Mennonite Hymnary*, assigned the tune to the 17th Century, with no indication of the source for that conclusion.[7]

likewise went no further back th
Carr. As far as American sour
showed, the recorded history
SPANISH CHANT started with Ca
That's all anybody seemed to kno
at least in print.

Meanwhile, research for *Script O*
Centennial went off in other dir
tions too, for other purposes. Brow
ing led to a little book, *Military Mu*
(1950), by Henry George Farmer,
eminent British musicologist. Th
book was interesting in its own rig
but in passing, I stumbled onto
pregnant passage:

> In Britain . . . the ceremonial
> military music is closely link
> with its glorious past. . . . So
> military trophies had their partic
> lar musical setting. . . . It w
> much the same with regiment
> music. . . . When the 12th La
> cers listened to the SPANISH CHA
> at Tattoo, they liked to think th
> they were still doing penance f
> some misdemeanor in the Peni
> sular War. . . .
>
> Army ceremonial was an infe
> tious thing. . . .[9]

This suggestive clue to unstat
facts obviously assumed knowled
of something in British military trad
tion. The clues seemed to accumula

"There is nothing Spanish about the tune."

Leonard Ellinwood, doyen of American hymnologists, observed that "an early example of the maudlin school of American composers is the *Spanish Hymn*—still found in many hymnals as SPANISH CHANT . . . ." He repeated his view that "there is nothing Spanish about the tune. It is in the same quasi-folk idiom as 'Stille Nacht' and 'Fairest Lord Jesus.' (Benjamin Carr) certainly did not claim credit for the tune."[8] Dr. Ellinwood's attribution

Benjamin Carr, a Briton transplant
to Philadelphia after the Americ
Revolution, with connections in Lo
don; Carr's business as a music pu
lisher, and his consequent search
material; the year of his publicati
1826, coupled with Wellingto
then-recent campaigns in the Spani
Peninsula; the reference to the 12
Lancers; the fact that Farmer h
used the tune name. . . . Numero
leads and inferences lay buried in th
promising passage.



Benjamin Carr, 1768-1831

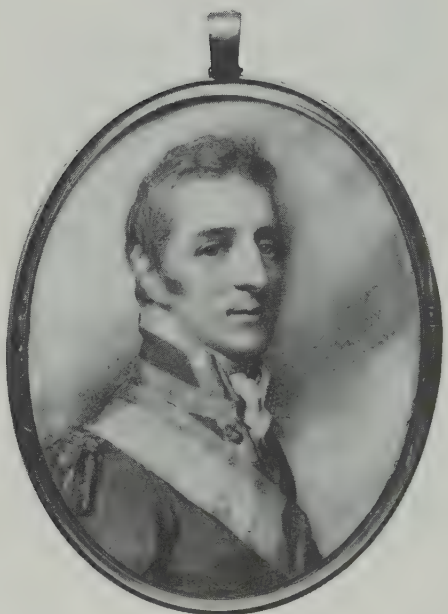
Philadelphia composer, organist, director, editor, publisher of *Yankee Doodle, Hail, Columbia, Federal Overture* (1794).

Arranger of SPANISH CHANT, 1824

Source: Leonard Ellinwood, *The History of American Church Music* (New York, 1953), plate IV, p. 107.

ollections from British tradition deposited at Kneller Hall, seat of al Military School of Music, at ckenham, a suburb in south- stern London. "OSUMB is erica's finest brass band," I brag- in a letter, with confidence based parochial consensus. "We are lishing a centennial edition. . . . you interpret Farmer's reference he 12th Lancers, Tattoo and this tune . . . ?" Lieutenant Colonel ney Bashford, M.B.E., one-time ector of Music and present Cura- at Twickenham, could, and did. he shelves at Kneller Hall yielded ccount about the 12th Royal Lan- , the Prince of Wales' Regiment, ned in 1715, and proud of its ical traditions. "For many years, 12th Royal Lancers kept up a par- ticular custom, playing each night at watch setting, three hymn tunes, The Vesper Hymn, Spanish Chant, and The Russian Hymn." Colonel Bashford shared several traditions associated with the Twelfth and these tunes.[10]

Farmer's reference to the Peninsular War invoked the six-year struggle between the British Army and its Ibernian allies against Napoleon's French occupation of Spain and Portugal. General Arthur Wellington (not then yet denominated "the Duke"), in command, had been a stern taskmaster. Discipline was necessary to reduce pillage, he held, to curb the ill will of the peasantry. In consequence, he reasoned, sabotage behind the lines would be reduced, and troops would be freed for combat



Arthur Wellesley, Duke of Wellington, 1769-1852
"England's greatest son"
He perpetuated SPANISH CHANT
into the Twentieth century.

From an 1808 miniature by Richard Cosway
Courtesy of Victoria and Albert Museum, London

against the enemy instead of being used to protect the army's rear.

Wellington's discipline had seemingly taken hold after long effort. In June 1813 the British defeated a large French force in a key battle at Vittoria, in northern Spain, and seized a huge wagon train, the richest capture in recent military history, along with an army payroll of millions in coin, then recently received from the French treasury.[12] The temptations were too great; discipline collapsed. The victors stopped for plunder, wine and wenching. Close pursuit was impossible and the French army escaped, largely intact, to fight again in the Pyrenees. The effect of the victory was blunted; instead of collapse, the war in the south would go on, as it turned out, nine months longer.[13] Wellingto was furious. "Old Nosey," as h troops called him, castigated his o ficers, scolded his soldiers, blamed t British military recruitment syste (Even though the effect of Wellin ton's victory was dampened, in cel bration, Ludwig Van Beethov wrote *Die Schlacht von Vittoria*, offer in Vienna on December 8, 1813 6,000 exultant concert-goers. T composition made Beethoven famo in his adopted city, even though c tics say the music hardly deserved triumph.) Anticipating the comi campaign at the French borderlar on July 9, 1813 Wellington co manded that "the inhabitants shou be well treated, and private prope must be respected. . . . T rules . . . (for payment upon requi

ng) supplies from the Country
o be continued in the villages on
French frontier. . . .[14] His policy
ood treatment of the populace
successful; by the time his col-
is crossed the Pyrenees into
ce, in early 1814, the French
ulace was delighted to sell sup-
to the British, in notable contrast
e hostile attitudes toward dealing
Marshall Soult's French Army.
gainst these problems of British
tary discipline emerges the tale of
12th Light Dragoons.[16] In 1813
hievous troops from the 12th
red from a Spanish monastery
was it a convent?) 104 bottles of
e. Presumably the loot could not
returned in kind. As penance,
aps to serve as a daily reminder
ie troops of the strictures against
ge, perhaps in a goodwill show
he natives, Wellington is said to
e commanded that, at Tattoo (a
vy evening ceremony) for 104
s, the regimental band must play

also produce, at the same time, full-blown and freshly composed for the special purpose of expiation, a new tune which would later become SPANISH CHANT. Such a wispy improbability seems even more unlikely against the tradition that *three tunes* were encompassed in Wellington's directive. We must therefore infer that the melody of SPANISH CHANT was already in use by 1813, even if that tune name was not. Further, it is easy to imagine old soldiers later recalling "that tune 'Old Nosey' made us play at night, back in Spain." Wouldn't it come to be colloquially referred to as "that Spanish tune?" Curiosity might start another search to wonder how the tune got to Benjamin Carr and how he came to attribute the source to Spain.

The Lancers' traditions carry the tune 20 years earlier, back to the Italian campaigns in the days of the French Directorate. For years, Pope Pius VI (1717-1799) had been in

hen the 12th Lancers Listened to SPANISH CHANT *at Tattoo, they d to think that they were still doing penance for some misdemeanor he Peninsular War. . . . "*

e tunes. SPANISH CHANT was one
ie triad.[17] The regiment complied;
period expired in 1917, but the
htly custom continued until
ld War II, and still persists in
dified form. From the records at
ckenham, the seminal hint in
mer's book was confirmed.
Whether absolute truth is reflected
is tradition cannot yet be proven;
available information from
ller Hall was prepared many
s after the fact. Accepting the
al accuracy of the account, it
uld be highly unlikely that
eral Wellington's scolding would

serious agony resulting from the madness that gripped Revolutionary France. By 1793 the Reign of Terror had engulfed the French clergy in a wide sweeping pattern of persecution, confiscated church property, abolished religion, even wiped out the Gregorian Calendar. In 1794, the Directorate attained some military successes, then turned to invade Italy. The Papal states, by then in desperation, had been spared French conquest for a short time while British forces occupied Toulon and the Riviera nearby.

For a few months in 1794, the 12th



The Presentation of Three British Officers to Pope Pius VI in 1794

The three officers were Major Robert Browne (kneeling), Captain Michael Head and Lieutenant the Hon. Pierre Butler, of the Twelfth Light Dragoons, stationed at Civita Vecchia.

Portrait (1800) by James S. Northcote, R.A. (1746-1831), noted British portrait painter, student of Joshua Reynolds. 113 x 85.

Courtesy of Victoria and Albert Museum, London.

Light Dragoons were stationed at the arsenal-town of Civita Vecchia, on the coast 50 miles northwest of Rome. The good conduct of the British unit attracted the attention of the Pope. Presumably to approve the British military presence, the Pontiff presented gold medals to "applaud the regular and praiseworthy conduct of the troops . . . to evince his enti satisfaction. . . ."[18] He received thr officers of the regiment in a very gr cious manner, wished "that Heav would enable the cause of trust a religion to triumph over injustice a infidelity," then placed a helmet Captain Browne's head. The Pop letter of invitation had stated that t

als could not be provided before mpending departure of the unit Civita Vecchia, but a showpiece ting by James Northcote, R.A.,[19] in the Victoria and Albert eum, showed the three officers ring the papal medals at the mony. At the same time, Pius pre-ed the three hymn tunes to the regiment. The music, he asked, should be played at Vespers.[20]

If the tale of the regiment's receipt of the melodies from Pius VI is correct, it seems obvious that Pius too would likely have drawn on existing tunes. If so, the melody of SPANISH CHANT antedated 1794.

Postscript

ne Ohio State University March-Band's most imaginative and inal musical creation is probably *Orton Chimes*, played by 200 brass d instruments. Through the com-d inspiration and genius of Jack Evans and Richard Heine, con-ous since 1957, the band repro-es the sound of the Orton Hall nes, a campus landmark for 40 rs. The arrangement, intonation tinkering are truly unique, with-parallel in American musical ature.

sequence, the band plays the familiar phrases of the Westminster quarters, much like the hourstrokes of Big Ben in London. Immediately follow the three hour strokes. The harmonies are surprising. As the three hour strokes die away, they neatly give the pitch for the verse of *Carmen Ohio* to follow without break. The total effect sounds as though the two parts were united in concept, one integral composition, not ever heard elsewhere. Although *Orton Chimes* is not directly a product of SPANISH CHANT, the two so combined adorn each other so that their loveliness in combination seems ever fresh to reaffirm the salute: "How firm thy friendship, Ohio."

Footnotes

armen Ohio, the alma mater of Ohio State ersity, was written about 1903 by Fred Cornell -1969) (OSU Class '06), age 20, a Columbus . An eastern newspaper columnist observed in id-30s, that "Ohio State has an intelligent alma , one of the few sacred college songs which s complete sense, being neither a miracle of statement nor a paean of exaggeration . . ." *Pennsylvania*, set to the music of RUSSIA (1833) is er example of a hymn tune used as a college

enjamin Carr (1769-1831) a versatile musician and reared in England, studied and performed before coming to Philadelphia in 1793. His had been a music publisher in London. Shortly arrival, the family began publishing music in delphia, and later including Baltimore and New Carr is best known today for his composition *l Overture* (1794). A leader in publishing Ameri-atriotic music, he published "Yankee Doodle," "Hail, Columbia," "The Siege of Tripoli" (1804), and in 1814 Francis Scott Key's "Star Spangled Banner," set to "Anacreon in Heaven." He imported ADESTE FIDELIS and PLEYEL'S HYMN and conducted and published Haydn's *Creation* in 1822. William Jensen Reynolds and Milburn Price, *A Joyful Sound: Christian Harmony* (New York, 1978), pp. 85-6, 237; Frank J. Metcalf, *American Writers and Compilers of Sacred Music* (New York, 1925), 139-141; *Dictionary of American Biography* (New York, 1929), v. 3, 514.

[18]Reynolds and Price, p. 254.

[19]Chappel's Army Journal (London, 1891) published an instrumental version of SPANISH CHANT "arranged by W(illiam) Hardy, Band Master Grenadier Guards 1830." SAC 280, Kneller Hall archives, note 10 below.

[20]Katherine S. Diehl, *Hymns and Tunes—An Index* (New York, 1966), p. 844.

[21]Among the versions of MADRID, see *Songs of Praise* (Anglican), London, 1931, 1958; *Christian Hymns* (New York, 1945), rev. ed. 1947.

[7]W. G. Polack, *Handbook to the Lutheran Hymnal* (St. Louis, 1958), 3rd ed., p. 130; Lester Hostetler, *Handbook to the Mennonite Hymnary* (1949), p. 88.

[8]Leonard Ellinwood, *The History of American Church Music* (New York, 1953), p. 93; and letter to author, April 11, 1979. To the same effect, see James T. Lightwood, *The Music of the Methodist Hymnbook* (London, 1935), pp. 214-215. (This article was prompted by Dr. Ellinwood's suggestion that the findings should be published in *The Hymn*.)

[9]Henry George Farmer, *Military Music* (New York, 1950), p. 52. Subsequent browsing produced another parenthetical reference by Farmer. Concerning William Hardy, Master of the Grenadier Guards Band, Farmer observed that "He was a good arranger but little of it was published. His *Spanish Chant*, issued in *Chappel's Army Journal* in 1891, is no criterion of his abilities in this direction. The title of this piece is quite intriguing since it is actually the OLD 100TH. Has it an old Army connection—i.e., the Peninsular War . . .?" Henry George Farmer, *Handel's Kettledrums and other Papers on Military Music* (London, 1950), p. 6. Farmer's two comments about SPANISH CHANT suggest differing inferences: the passage in *Military Music* strongly argues that he knew this Peninsular campaign history; in *Kettledrums*, an essay possibly written earlier than that, he could have been indulging in a partially informed speculation. Even so, *Kettledrums*, published after *Music*, claimed *Music* as an author's credit.

[10]The facts behind typescript versions drawn from the archives at Kneller Hall ought to be subjected to further expansive research. The research notes, the correspondence and the British back-up for this article have been deposited in the archives of Ohio State University.

The Kneller Hall papers suggest that the British War Office recognized "Coburg" as the official march for the 12h Lancers from January 15, 1903 until 1948. Typescript page 96-2, Kneller Hall papers. Where else would this lead take the researcher?

[11]On at least two occasions, looters were hanged by Wellington's army. Near Ciudad Rodrigues, in November 1812, a column broke ranks, chased a bevy of livestock in an impromptu pigshoot. In the confusion, men were injured, some were captured by the French. Two men were hanged, and Wellington penned a tirade which announced his intention to command with "A HAND OF IRON" (his capitals). Elizabeth Langford, *Wellington—The Years of the Sword* (New York, 1969), pp. 298-300. At Leiria in late 1812 after the Battle of Busaco, two soldiers, caught in the act of plundering a church, were hung from an olive tree, near a road, for ready visibility. Arthur Bryant, *The Great Duke* (New York, 1972), p. 220.

[12]Bryant, pp. 360-364; Langford, pp. 314-323.

[13]While Wellington's campaign went forward on the southern front, Napoleon was confronting the mass opposition of his enemies on the eastern front. Only a few weeks later, in October 1813, at the watershed Battle of the nations at Leipzig, the French sustained their most significant defeat, which precipitated a domino pattern of collapse. In 1814 followed the Allied invasion and occupation of France, the Treaty of Paris, the Bourbon Restoration, Napoleon's exile to Elba, and the Congress of Vienna. The Hunded Days and Waterloo in 1815 were dramatic anticlimax.

[14]Wellington's General Order, from Irurita, July 1813, quoted Anthony B. James, *Wellington at W 1794-1815* (London, 1961), pp. 270-271.

[15]"The region around the Garonne River in sou western France . . . (at the time of the collapse Napoleon in 1814, developed a notable) attitu toward the English army. . . . Wellington had be able to maintain strict discipline over his troops. only was there no pillaging, but he paid immediat and generously for all requisitioned food suppl This clever and generous conduct on the part of English general contrasted with the French soldi under (Marshall of France) Soult, his opponent . . Guillaume de Bertier de Sauvigney, *The Bour Restoration* (Philadelphia, 1966), translated by Lv M. Case, p. 24. To the same effect, see Bryant, pp. 3 383.

[16]The regiment was known as the 12th Light D goons from at least the latter 18th century; the t and equipment were changed to 12th Lancers in 18 Typescript archives, Kneller Hall, "The 12th Ro Lancers (The Prince of Wales (Regiment))."

The 12th were commanded from 1811 throu Waterloo by Colonel (later General) Frederic C. P sonby (1783-1837). *Dictionary of National Biogra* (London, Vol. 16), pp. 80-81, citing "Records of 12th Light Dragoons."

[17]Two of the three melodies said to have be played by the 12th Lancers band carry tune nar suggestive of the place-name type: RUSSIA, publish at Saint Petersburg by Alexis Lvov in 1833, beca the Czarist national anthem, and was in use until Revolution in 1917; and SPANISH CHANT (Lond 1837). SICILIAN MARINER'S HYMN, published in 17 may have been the third, referred to by Pope Pius as Vesper Hymn. One common type of hymn tu name, comparable to family names, is based on pla Robert Guy McCutcheon, *Hymn Tune Names: Th Source and Significance* (New York, 1957), pp. 15-1

Notice the potential anachronism inherent RUSSIA, published in 1833, but mentioned in the 1 Lancers history as having been in use 20 years earl Arguably, the tune could have been in use by the tish years before it publication by Lvov.

[18]The quotation was attributed to Cardinal Zelada, Secretary of State to the Vatican, by an u dentified page captioned *The Regimental Hymns* reprint from an unidentified British volu unpaged, undated, in Kneller Hall archives. Papal connection was described in a clipping f nished by Victoria and Albert Museum, Lond attributed to *Catholic Universe*, July 26, 1975. Perh this too might be further researched to trace music of SPANISH CHANT.

[19]James Northcote, R.A. (1746-1831), primarily historical and portrait painter, student of Sir Josh Reynolds, amassed a fortune from his profession. *Presentation of Three British Officers to Pope Pius V 1794* was painted in 1800.

[20]"The ceremony took place in the summer 1794. The officers represented were Major Rob Browne (kneeling), Capt. Michael Head and Lie the Hon. Pierre Butler. They belonged to the 1 Light Dragoons, and at that time were stationed Civita Vecchia." Letter to the author from the V toria and Albert Museum, South Kensington, Lon SW7 2RL, 23 July, 1980, quoting *Historical Recor the 12th Lancers* (1842), pp. 18-19.

Interview With
an Wren



Photo by Roy Cuckow

Brian Wren is a minister of the United Reformed (formerly Congregational) Church in England and Wales. He lives at Oxford, where he is on the staff of Third World First. His hymn texts were published last year as a collection with music entitled Mainly Hymns *(John Paul the Preacher's Press, Leeds, England).*

s an interview between the editor of *The Hymn* and Dr Brian Wren at Regents Park College, Oxford on , 1980.)

Hymn: Please tell us about your ground.

Wren: I was born in the county of x which is to the east of London. parents moved there from Lon- and they both came from a king class background. They aged to get themselves a small galow there in the mid-1930s. I t the first four years of my life until the Second World War ted when we moved to Lon- —very illogical in some ways we were going right into the of the bombing, but my mother's ives were there and she wanted near them. So some of my earlier ories are of war and the bomb- and raids and seeing whole s of houses flattened. After the we came back to Essex. My father d in the Royal Corps of Signals, h deals with communications. I t know much about his war years much of it, I think, consisted in g telephone lines and that kind ing. He was not young enough to the infantry, which was fortu- So I grew up in Essex, a small ge suburb on the outskirts of lon. Then it was more countri- that it is now, very quiet and ant.

I became a Christian about the age of 15. For some reason I wanted to understand more about the meaning of life, and I wanted to go to a Sunday School. My mother, who had been a Methodist in her youth, suggested I go to the local Methodist Sunday School, and I was quite happy to do this. It was on Station Road so I went for four weeks before realizing there were two churches on the road and I had joined the Congregational one. I was made very welcome there, so I stayed and joined the choir since I enjoyed singing. I also appreciated the Congregational mode of church government involving the whole congregation in the business of the church, which fitted in very well with basic instincts about democracy and politics which I had anyway. From there I went into the Army for two years, ending up as a shorthand writer, though I couldn't do it. But I did learn to type. I spent most of my time in Germany, then went to Oxford, to New College, from 1957-60 where I studied French, and I met Brenda whom I married in 1960.

After graduating I went to Mansfield College to do theology. I had planned to enter the ministry even when entering the Army, but as I already had a place for French

studies, I was advised to enter theological studies in post graduate school. After two years of theological studies I started a research degree, partly because at that time I thought I was going to teach theology and partly because of the receipt of a grant for this continued study. Brenda had done a law degree and went into legal work in the area of real estate transfers.

I then met Peter Cutts who had done music at Cambridge and wanted to do theology just for the fun of it. We began to work together doing, at first, humorous songs for college concerts. I would write the words and he would write the music. We collaborated in quite a number of ways, so when I began to write hymns—and I wrote two while at Mansfield—it was natural that I would ask him to write tunes for them. The first one I wrote was "Lord Christ, the Father's mighty Son" which came after the experience of working in the student Christian movement and feeling the barriers between Protestants (at that time Catholics had not come on the scene); barriers at the Lord's Table divided us a great deal at that time, more than they do now. This hymn became quite widely used. The other was "Christ upon the mountain peak," concerning the transfiguration—very traditional imagery but with a magnificent tune which I like very much, written, he said, under the influence of Hindemith, with its lovely chords.

about language. When the Hebr prophets used language about futt events, particularly about judgm they often used poetic imag which, if taken literally would about eclipses and devastation an not taken literally would be symb perhaps of invasion and other sy bolisms. The question I was ask was did they understand it literall non-literally and how do you kn This was applying linguistic sem tics, which I'd done before in Fren to Old Testament texts. I found fascinating, although looking b now I would probably do theological education differently finished it in 1968 when I was in pastorate.

The Hymn: And where did you g the pastorate?

Dr. Wren: I went in 1965 to a C gregational church in Essex. The that it was Essex was pure coin dence. It was not quite the area grown up in but it was very simila a commuter suburb for those w worked in London. I stayed there years. I have very good memories that. In fact I went back recently preach there again for an anniv sary. What I liked about it was tha was a congregation of people w took their faith seriously, aw though of living in the 20th cent and very open to new ideas. We m aged to have a pattern of work together which wasn't too cler

Most people are capable of quite extraordinary things given the chan and opportunity.

I stayed in Mansfield until 1965, starting work on the research degree. The title of my research was "The Language of Prophetic Eschatology in the Old Testament." This was really

centered. The deacons and I did w as a team, and again I liked the C gregational form of government. have to have faith in people, w people can do. And that applies

her areas, too. Most people are pable of quite extraordinary things ven the chance and opportunity. ery often the opportunity is denied em. Believing in the importance of e congregation is not just a eological thing.

ne Hymn: How did you continue ur hymn writing while there?

r. Wren: Several hymns were writ- n there. In fact, I really began to rite seriously at that point, mainly cause I'd be developing a theme in eaching and would find nothing in e hymnbook that could express a ngregational response. Not that I as trying to write propaganda for eople to sing but there was nothing express a response people might ant naturally to say in response to hat they'd been thinking about.

the hymns in *Congregational Praise* don't ever do very much—very little indeed about the Holy Spirit at work in history and events outside the church and individual soul. So I wrote it for that purpose, hoping it would be singable, enjoyable, and easy. So I wrote it in a simple structure with a repeating chorus—a device I borrowed from Isaac Watts.

Another hymn was "I come with joy to meet my Lord." It was written at the end of a series on Holy Communion, again set for a well-known tune. Its purpose was two-fold: to start with an individualistic "I come with joy" and end with a sense of being bound together with everybody else. This was a deliberate progression because I wanted to move away from what I think is an overemphasis on the individual in traditional communion hymns. The other purpose

1 1968 on Easter Sunday we sang a hymn called "Christ is Alive" hich I wrote within 10 days because about 10 days before, Martin uther King was assassinated.

In 1968 on Easter Sunday we sang a mn called "Christ is alive" which I ote within 10 days because about days before, Martin Luther King as assassinated. It seemed impossi- e to celebrate Easter without taking at into our thinking. I wrote the mn after that particular event but o hoping it would say something re universal. So we would not be ging to an unfamiliar tune I wrote for the tune TRURO. I wrote several mns while there for the same asons. "There's a spirit in the air" s one written for Pentecost Sunday say something about the Holy irit working in the world, which was to make suggestions about eucharistic theology in a very simple way. It has lines like "his presence always near, is in such friendship better known." I understand the real presence of Christ in the eucharist to be in the gathering of people who are committed to each other.

The Hymn: You left there in 1970. Where did you go then?

Dr. Wren: There was a new post created by a joint committee of the British Council of Churches—a council of all the major non-Roman Catholic churches in Britain, and the Justice

and Peace Commission of the Roman Catholic Church of England and Wales. The BCC is like the National Council of Churches in the U.S. It was the first real joint venture they'd done, quite a big step forward ecumenically. It arose out of a World Council of Churches Assembly in 1968 which had definite emphasis on social responsibility particularly in the international realm and out of the Second Vatican Council which had a similar kind of emphasis. They decided, in a very British manner, to set up a joint committee which did three things: (1) It held a National Ecumenical Conference in 1969 on Christianity in World development. (I went to this as a delegate, and it was the first time that Catholics and Protestants actually met each other on a serious issue.) (2) It held a national sign-in on world poverty wherein churches asked their members to sign a petition to Parliament, presented in December 1969 with over a million signatures. (3) It decided to remain as a joint committee and to appoint one person to do a job of adult theological education in churches, a job much too big for one person.

I worked in that job for five years. My title changed ultimately to Consultant for Adult Education from Program Secretary, a ludicrous title since there wasn't a program. It was a very liberating job for me because I was working ecumenically; I was traveling and meeting people. I was able to think about issues of development. I had plenty of time for reading and learning about education and educational techniques. I gained a lot from it. We moved to Colchester, a bit further out from London than Essex. I was based in the Office of Christian Aid in London. I gradually defin the job as being to advise and he churches who were planning serio programs of education. I also wrote lot of adult education material an worship material and, in the last ye of the work, had study leave to wri a book which coincided with my wi Brenda's going to a law course Leeds Polytechnic, which meant sh was away from home most of th time for about five months. So stayed at home writing and lookin after the children while she w away.

The Hymn: What was the title your book?

Dr. Wren: *Education For Justice*, pub lished in 1977 by S.C.M. Press in Br tain. It has also been published in th U.S. (Orbis Books), in Brazil, and i Spain. I think that these editions ar probably selling better than th English one!

The Hymn: Did you continue write hymns during this five ye period?

Dr. Wren: Yes, quite a lot.

The Hymn: Did they turn more Third World themes? Or in wh direction?

Dr. Wren: I don't think more so. Th main stimulus to writing was th

The main stimulus to writing (hymns) was the compilation of New Church Praise.

compilation of *New Church Praise* was one of the first to have the idea publishing it as a unifying symbol the United Reformed Church whi was Congregational and Presbyteri people coming together with th own books, *Congregational Praise* a

e Scottish *Church Hymnary*. It emed a good idea to publish a sup- ement to both books, partly because ingle supplement could be a sym- l of unity. I was on the committee put it together, a very stimulating perience.

Dr. Wren: That particular one I revised for several reasons. One is that I became more conscious of sexism in the langauge of hymns and it became clear to me that it was no longer possible to use words like "man" and "men" generally. Usage

. . it became clear to one that it was no longer possible to use words e "man" and "men" generally.

e Hymn: Peter Cutts was also on e committee?

. Wren: Yes, along with Erik utley and four or five others. We rked together very well. Because it s a supplement rather than a mnbook we had more freedom. We l not have to include the tried and ted Wesley and Watts. We were king for new material. So where ere were gaps I tried to fill them. r example, there was (I felt) thing really good about the Bible in her of the hymnbooks or even in wer material. I thus wrote "Deep in e shadows of the past" in response this gap. I wrote "Lord God your e has called us here" as a restate- nt of Wesley's hymn. Neither of ese is dominated by social concern ough the latter is written from a th century awareness of socio-po- cal reality. I've always tried to ite hymns to explore the whole nge of Christian theology and perience. The collection recently blished, *Mainly Hymns*, illustrates s. I wrote a couple of harvest mns, one "Praise God for the har- st." It appears in the Baptist supple- nt, *Praise for Today*, but I've revised considerably since. The version in *ainly Hymns* is very different.

e Hymn: How is it different?

of the language has changed and people are becoming more conscious of this kind of issue. A lot of my earlier hymns I had to revise. I also changed this hymn because the earlier version had a naive acclamation of nuclear power which I wanted to scrap. Also, the first line of the last stanza was originally, "Pray God that man's harvest by men may be shared." It was a nice idea that people might share the harvest, but as I thought more about it, it was too easy a thing to say, rather naive, as well as being sexist. So the new version became "Praise God for the harvest of conflict and love." This stanza has the same hope that people might be free from poverty and oppression without being quite so sentimental about the way this might happen.

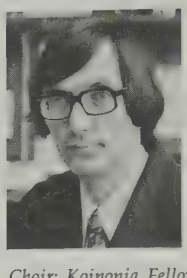
The Hymn: You mentioned a second hymn written during this time.

Dr. Wren: There were several, in fact. In addition to the one mentioned, which took about a year to write, there was one written upon return from a study trip to South Africa in 1973 which Erik Routley dignified by calling a "terrifying hymn of Christian service" in an article he wrote. This was "Lord Jesus if I love and serve my neighbor."

(continued in the April issue)

Let the Congregation Compose

William W. McDermet III



William W. McDermet III is senior pastor of Downey Ave Christian Church, Indianapo He holds degrees from Nebra Wesleyan University (B.A Texas Christian Universi (M.Div.), and Christi Theological Seminary (D.Mi He has written over 60 artic and meditations that ha appeared in 16 religious publi tions. His article "The Chu Choir: Koinonia Fellowship" appeared in January 1 issue of The Church Musician.

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Our congregation has discovered and participated in something creative that we find exciting—there are hymn-writers in our membership. The first suggestion to allow this to happen came from our worship committee. "Let's encourage our own members to write hymns; and then use them in our worship," one member said with positive forcefulness. "But what if we get stuff that really isn't singable, that's junk, what then," responded another. Okay, so we needed some guidelines, but we put out the word to see if there were any Fanny Crosbys, Harry Emerson Fosdicks or Charles Wesleys among us.

From the pulpit, and in the church newsletter, it was announced that members were invited and encouraged to submit hymns for use in worship. We asked them to consider how God speaks to us today, and to share those feelings by writing words to hymns. We provided ourselves with an "out" by stating we might not be able to use all submitted selections. We asked members to take a look at our worship service and consider writing material that would fit into weekly or seasonal worship.

All but one of the submissions ha been words to already written tune Unfortunately that single compos tion was "really bad" said o organist and our choir director, a because we stated we would not able to use all submissions, we we forced not to use it.

I spent three hours working wi one member until her words fit t music of the tune she selected. H satisfying smile when we finish proved the time had been well spe One member from our choir receiv encouragement from this process a he wrote the words and music to anthem we used at a building dedi tion service.

Too frequently local congregatio have encouraged members to be go stewards by giving their time, tale and money, but seldom providi opportunities to produce and use th talent. Our members responded our call to compose. Selections ca from women and men, young a old, from those with college degre and those with no higher educatio

As soon as possible we includ their offering of hymn-writing. Th words were printed on an insert f

e Sunday worship bulletin. Most members knew. Here are some sam-
ere used with hymn tunes our ples.

A Hymn of Invitation and Dedication

"We Yield Ourselves to God"

th Fillmore Lentz (Tune: ST. ANNE or SERENITY, C.M.)

Amid life's tumult, strife and grief
And anguish of man's pain,
We hear the challenge of God's word,
That we be whole again.

From shatt'ring hatreds, hearts of stone,
We pray we may be free,
As with contrition, Father God,
We yield ourselves to thee.

Help us reveal forgiving love
Toward all, both friend and foe;
On men of every race and creed
Thy Spirit's grace bestow.

So with humility and hope,
Delivered from despair,
Our yielding spirits triumph know
In Thy enfolding care.

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A Hymn of Prayer

"Lord I thank Thee"

ıble Metze (Tune: PLEYEL'S HYMN, 7.7.7 or INNOCENTS, 7.7.7.7.)

Lord I thank thee thou art nigh,
Hearing when to thee I sigh,
For thy mercies aye endure
Ever faithful, ever sure.

Even when I fail thee sore,
Hateful, slamming shut thy door,
Yet thy mercies aye endure
Ever faithful, ever sure.

When I next seek thee in prayer,
Wonder that I find thee there—
Yes, thy mercies still endure
Ever faithful, ever sure.

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A Hymn of Joy and Love

"Dear God We Trust in Thee"

Nancy Schoen

(Tune: ST. THOMAS, S.M

Dear God we trust in thee
Open our hearts today,
Help us to see thy beauty, Lord
Let us rejoice with thee.

Praise, joy and love be ours
Hearts full of joy and peace,
That in our lives the love of Christ
Will cause all hate to cease.

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A Hymn of Stewardship

"The Gifts of God are Great Indeed"

Samuel F. Pugh

(Tune: ST. ANNE, C.M

The gifts of God are great indeed;
They're more than we can know.
They awe us with their magnitude
Until our lives o'erflow.

When nature shows her moon and stars,
Her forests and her seas,
And sunsets glow in western skies,
We share God's mysteries.

When children run and laugh and play,
And parents join their fun,
God's priceless gift of family
Is seen by everyone.

The gifts of God continue on,
And all are underpriced;
O God, we thank thee for them all,
But most for Jesus Christ. Amen.

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A Processional or Recessional Hymn
"God of Faith, Hope and Love"

ussell F. Harrison (Tune: TIDINGS, 11.10.11.10 with refrain)

O God of Faith, *who daily gives life meaning,*
Help us to know and feel your presence near.
When we are weak, expand that faith within us,
So we may know that we need have no fear.
Give us your blessing, use us each day,
Serving and witnessing, that we *might find our way.*

O God of Hope, *who makes tomorrow brighter,*
When days are dim, let hope come shining through.
Lift up our eyes and hearts to all before us,
Fill days to come with hope that comes from you.
Give us your blessing, use us each day,
Serving and witnessing that all *might find your way.*

O God of Love, *whose son you gave as Savior,*
So fill our lives, that this same love may shine
Out from our lives, to touch the lives of others,
That they might know that they are also thine.
Give us your blessing, use us each day,
Serving and witnessing that each *might find your way.*

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A Hymn of Praise and Thanksgiving
"Thank Thee Lord for All the Blessings"

ancy Jane Wilson (Tune: CWM RHONDA, 8.7.8.7.8.7.7)

Thank thee Lord for all the blessings
I've received from thy great hand.
For thy care in times of need and
For the beauty of our land.
Grant us health of mind and body
May we live as thou hast planned.

Also for the needs of others
May we ever mindful be.
Show us ways to help each person
Have a life that is full and free.
Grant to each the strength and courage
To bring each one dignity. Amen.

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The benefits of this "in-house" hymn writing have been many. Each member who has written has found an avenue to express and witness the Christian faith. They have found satisfaction in sharing the faith. One who wrote "May we live as thou hast planned" is dying of cancer; she knows it, the membership knows it. Yet this provided her with a positive and victorious manner to express her faith in God.

Another benefit is the personal touch the hymns give our worship. We are able to experience, as a body of believers, the feelings, beliefs and joys of "one of our own." Not every member can write hymns, so our congregation has provided other ways t be creative in worship. Some writ prayers: invocations, intercessions benedictions, prayers for communio and offering. Still others have mad banners used in worship. Who know what might come next?

Our congregation has enjoye hymn writing and singing the hymn of members. We do not know if an will become as famous as Samue Longfellow or Isaac Watts, but th hymns by members have enriche our lives, and we recommend thi practice to others. We found that th pews are alive with the hymns o worship.

This new year, 1981, is a good time to enlist new HSA members. Have you friends—clergy, organists, choir directors, poets, composers, and others—who should be members of the Hymn Society? For membership brochures and literature lists, write the Hymn Society of America, National Headquarters Wittenberg University, Springfield, OH 45501.

Available from I. S. A. M.

Richard J. Stanislaw, A CHECKLIST OF FOUR-SHAPE SHAPE-NOTE TUNEBOOKS (Monograph No. 10). Price: $6.00

Richard G. Appel, THE MUSIC OF THE BAY PSALM BOOK: 9th EDITION (1698) (Monograph No. 5). Price: $4.00

For list of publications, write:
Institute for Studies in American Music, Brooklyn College,
The City University of New York, Brooklyn, NY 11210

Theses and Dissertations Related to Hymnody, 1981

Introduction

This is the second annual bibliography of theses and dissertations related to hymnody, supplementing that of our January 1980 issue. Although most titles are recent, a few older works not included in earlier listings in *The Hymn* (July 1979, July 1965, January 1964, April 1963, and January 1963) are included. Entries which were previously listed as in progress which are now completed are relisted with their year of completion.* A few entries whose titles do not specifically refer to hymnological studies may be assumed to incorporate this subject.

When available, the information for each entry is listed in the following order: author's name, title of work, number of pages, degree earned, area (school or department of study), institution conferring degree, and year degree was awarded. Dissertation listings also include the *Dissertation Abstracts International* entry by volume, number, and page.

This bibliography is the result of an extensive survey of institutions accredited by the Association of Theological Schools and by the National Association of Schools of Music. It is anticipated that this bibliography will continue to be an annual feature in *The Hymn*. Readers are invited to report errors and omissions to the editor.

*Works listed as in progress by the following individuals in our January 1980 bibliography have been dropped: Collins, Larry; Sides, James M.

Adams, Nelson Falls. The Musical Sources for John Wesley's Tunebooks; The Genealogy of 148 Tunes. (S.M.D., Musicology, Union Theological Seminary, 1973); DA XXXIV, 3, 1310-A.

Barbara, Samuel. The Choral Style of the Wings Over Jordan Choir. 200p. (D.M.A., University of Cincinnati, 1979); DA XL, 8, 4290-A.

Barker, Diane Helen Touliatos. The Byzantine Amomos Chant of the Fourteenth and Fifteenth Centuries. 327p. (Ph.D., Ohio State University, 1979); DA XL, 7, 3609-A.

Brooks, Tilford Uthratese. A Historical Study of Black Music and Selected Twentieth-Century Black Composers and Their Role in American Society: A Source Book for Teachers. 802p. (Ed.D., Washington University, 1972); DA XXXV, 4, 2315-A.

Brown, Gerald Wayne. The Historical Significance of Myles Coverdale's *Goostly Songs and Spirituall Songes* in the Sixteenth Century English Hymnody Controversy. 126p. (M.C.M., Southwestern Baptist Theological Seminary, 1964).

Carle, David Norman. The Hymnody of the Advent Christian Church. (D.M.A., The Southern Baptist Theological Seminary, in progress).

Cross, Virginia Stapp. Joseph Stennett (1663-1713) and the Development of English Hymnody. 110p. (M.C.M., Southwestern Baptist Theological Seminary, 1974).

Ellington, Alfred Steven. The Preservation of Martin Luther's Catechetical Chorales in the Works of Michael Praetorius. (M. A., Appalachian State University, in progress).

Fleming, Keith Allan. The Editing of Some Common Melodies in Medieval Chant Manuscripts.

160p. (Ph.D., The Catholic University of America, 1979); DA XL, 3, 1141-A.

Inserra, Lorraine. The Music of Henry Ainsworth's Psalter (Amsterdam, 1612). 332p. (M.A., Brooklyn College, 1980).

Johnson, Norman Gary. Healey Willan (1890-1968). His Life and Influences Important to His Music. 294p. (D.M.A., The Southern Baptist Theological Seminary, 1979); DA XL, 4, 1740-1741-A.

Jones, John R. The Choral Works of Undine Smith Moore: A Study of Her Life and Work. 154p. (Ed.D., Music Ed., New York University, 1981).

Jones, Maxine Carrie. Resource Materials on Mahalia Jackson; a Chronicle of Her Life, an Annotated Bibliography and an Analytical Discography. 136p. (M.A., music education, Morgan State University, 1980).

Kaufman, Lee Jack. A Historical Study of Seven Character Shape-Note Music Notation. 159p. (Ed.D., University of Virginia, 1970); DA XXXI, 9, 4818-A.

Maquiso, Elena Granada. A Study of Indigenous Hymns in the Evangelical Church in the Philippines: Implications for Christian Education. (Ed.R.D., The Hartford Seminary Foundation, 1966); DA XXVII, 5, 1278-A.

Millard, Fr. Daryl John (SVD). Music Profile of a Church Community at Keaukaha, Hawaii; Malia Puka O Kalani Catholic Church. 253p. (M. A., University of Hawaii, 1979).

Minarik, Sharon Lee. The Moody-Sankey Era's Gospel Hymnology Exemplified in *Gospel Hymns Nos. 1-6.* 161p. (M.C.M., Concordia Teachers College, 1979).

Morris, Gilbert Leslie. Imagery in the Hymns of Charles Wesley. (Ph.D University of Arkansas, 1969); D XXX, 7, 3018-A.

Nelson, Edward Warren. Problems c Compiling a Hymnal for Spanish Speaking Evangelical Churches 195p. (Ed.D., New Orleans Baptis Theological Seminary, 1972); D XXXIII, 4, 1770-A.

Polman, Bert F. Church Music an Liturgy in the Christian Reformed Church of North America. 260p (Ph.D., Musicology, University o Minnesota, 1980).

Roberts, R. D. John Rippon's *A Selec tion of Hymns,* and Its Influence on Contemporary Hymnology. 154p (M. C.M., Southwestern Baptis Theological Seminary, 1972).

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apanese Hymnody: Its ackground and evelopment

auline Smith McAlpine



Pauline Smith McAlpine and her husband are retired Presbyterian missionaries living in Asheville, North Carolina. Both McAlpines were born in Japan of American missionary parents. One of her books in Japanese, the result of a hymn of the month column, is entitled Stories of Hymns. *Her* Japanese Hymns in English *(1975), a collection of 50 indigenous Japanese hymns, was reviewed in our April 1978 issue.*

Have you ever thought what a orship service would be like *without* ymns? How empty most of us ould feel if we could not lift up our earts and voices in praise, adoration, leas for forgiveness, and vows of edication and commitment! Yet that as exactly the situation in Japan uring those first difficult and dan-erous years after Protestant mission-ries were finally permitted to enter at island nation in 1859.

Prior to 1859, Japan had been aled off from the rest of the world r 250 years, following a brief and itter encounter with Catholicism in e late 1500s. That encounter had een climaxed by the crucifixion of 26 artyrs on a hill outside the city of agasaki. This group, including six ranciscan missionaries, had been prehended in the cities of Kyoto d Osaka, and in order to make em an object lesson, had been arched south 600 miles to Nagasaki. his journey, which might well be lled the first death march, was ade in midwinter along frozen ads through rain and snow, amidst e jeers, taunts, and sometimes the ars of the villagers along the way. ny who in pity ministered to their eeds were themselves put under rest. Then on February 5, 1597, they ere tied to wooden crosses and pierced through the heart with bamboo spears.

There followed in Japan such a persecution of Christians that Kenneth Scott Latourette in his *History of the Expansion of Christianity* states that in no other country were such thoroughgoing and persistent efforts made to stamp out the Christian faith. All known Christians were killed, imprisoned, sold as slaves, or banished. Any missionaries who attempted to enter the country were immediately executed. Furthermore, for more than 250 years, all roads were posted with anti-Christian edict-boards, reminding the passers-by that informers against Christians would be rewarded, whereas Christians, if discovered, would be beheaded immediately. These edict-boards were not removed until 1873, a whole year *after* the first Protestant Church was organized. This says much about what it meant to the Japanese to become Christians in those early years, and helps us to understand how much it costs even today because of social and family pressures.

Japan's fast-closed door was finally opened, after two and a half centuries, by a nation which had not even been in existence when that door was sealed! It was a squadron of

four heavily-armed, steam-powered ships, under the command of Commodore Matthew C. Perry of the U.S. Navy, which broke that barrier by sailing boldly into Uraga Bay on July 8, 1853. The Japanese called them the "black ships" and their abrupt appearance caused all kinds of excitement in Edo, the old name for Tokyo.

The impetus lying behind the interest of the U.S. government in forcing Japan to unlock its doors was the acquisition of the territory of California in the 1840s. By the 1850s, American ships were already sailing from San Francisco to the new treaty ports in China, and those ships badly needed ports enroute for restoring and refitting. Since Japan lay right in their path, the American government sent an official communication expressing that desire to the Shogun via Commodore Perry.

It is in connection with that visit of Commodore Perry that we find our first mention of a Protestant worship service in Japanese waters. On Sunday, July 11, 1853, three days after sailing into Edo Bay, the Commodore and his crew held their customary worship service on the deck of his flagship, the *Mississippi*. While the ship's brass instruments played, the members of the crew raised their voices in that glorious metrical psalm, "All people that on earth do dwell." What a providential choice that was! Every Sunday all Japanese churches today sing the doxology "Praise God from whom all blessings flow" to OLD 100TH—the very same melody which Perry's men and his brass band introduced to the amazed Japanese that day.

Naturally, the Japanese government could make no immediate decision, so after telling them that he would return early the next year for his reply, Perry weighed anchor. When he returned in February 1854 the Shogunate agreed to and signed a treaty which gave permission for the opening of two ports to American ships and the establishment of an American consulate.

Following this, in 1856, the first American consul, Townsend Harris, an able diplomat and a Christian gentleman, arrived in Japan, and by July 1858 he had successfully concluded the Treaty of Amity and Commerce. This treaty said nothing about preaching Christianity, but it was believed that since missionaries could now live in Japan, surely they might find even indirect opportunities for bringing the Christian message to the people.

American Mission Boards felt it advisable to send experienced men at first because of the delicate and difficult situation in Japan. Thus even before the official date set in 1859 for the opening of the two ports to foreigners, two veterans of the China Mission of the American Episcopal Church arrived in Nagasaki.

Later, in that same year, Dr. and Mrs. James Curtis Hepburn of the China Mission of the Presbyterian Church in the U.S.A. landed in Kanagawa (Yokohama). Quickly following on their heels were three couples from the China Mission of the Reformed (Dutch) Church in America.

These veteran missionaries from China had one outstanding advantage over any others who would follow them, in that they were already acquainted with the Chinese ideograms. The Japanese also use the same ideograms in writing their language, having "borrowed" them from the Chinese years ago. Thus these older missionaries had a means of communication through the writ-

n language, although the ideo-
aphs are pronounced differently
d the spoken languages are com-
etely different. Every educated
panese of that day could read the
riptures, tracts, and religious books
hough they were in the Chinese
nguage!

April 1860 saw the arrival of the
st Baptist missionaries, and on
ovember 11, 1861, a young couple,
e first with no previous experience
the Orient, arrived in Kanagawa to
in their fellow-workers with the
eformed Church. With the arrival of
at couple, the Rev. and Mrs. James
. Ballagh, my husband's grand-
rents, the trickle of pioneer mis-
onaries ceased. Then for a decade,
is little handful of men and women,
ith practically no reinforcements,
rried on patiently and bravely,
nder almost unbelievably difficult
nd dangerous circumstances.
estricted to the treaty ports, cons-
ntly spied upon, and daily in
nger from the swords of roaming
murai who believed that all foreign
evils should be killed or expelled,
ey gradually learned the language,
gan to translate the Bible into

. . . it was not until September 5, 1872, that the first hymn, "Jesus
ves me," was put into Japanese.

panese, conducted private English
chool for ambitious young Japanese,
aught in some of the government
chools, and carried on medical work.

In his book in Japanese, *Nippon Dendo Hyaku Nen Shi (100 Years of Evangelism in Japan)*, the Rev. Kiyoshi Mizugaki takes up the evangelistic work begun by Dr. Ballagh, lovingly alled by the Japanese "the man of rayer," and continued by his son-in-aw, the Rev. R. E. McAlpine, and hen by his grandson, the Rev. J. A. McAlpine. The evangelist of the third generation of that family is my husband, and he is now in the process of translating this significant book into English. The following excerpt is taken from his manuscript:

> The very first worship service in Japan which Mr. Ballagh held was in the home of his language teacher, Dr. Yano, together with his household servants. This was a formal, regular Sunday worship service, to which some neighbors and warrior class people, 12 or 13 in all, came.
>
> The order of service began with prayer and the reading of the Ten Commandments, followed by an exposition of one chapter of the Bible, together with an exhortation. *In those days there were no hymns to sing* [italics mine].

On November 5, 1865, Dr. Yano, after receiving the consent of his entire family, was baptized behind locked doors by Dr. Ballagh. At that time, Dr. Ballagh asked him, "Are you willing for your head to roll?" The answer was "Yes!" The fact that six years had elapsed between the arrival of the first missionaries in Japan and this first baptism gives us an inkling of how very difficult was the task before them. But it shows even more how brave those first Christians were. Mr. Mizugaki further relates that Dr. and Mrs. Ballagh longed to offer the Gospel in some way or other to the children of Japan and felt that *hymns* were one of the best ways that that could be done.

However, it was not until September 5, 1872, that the first hymn, "Jesus loves me," was put into Japanese. It was a truly literal translation, but at least it was a start. Miss

Julia H. Crosby is credited with that translation, which in Japanese reads something like this:

Jesus loves me, so the Bible states.
To Him belong those who believe.
Yes, Jesus loves, Yes, Jesus loves, Yes, Jesus loves,
So the Bible states.
Jesus for my sake opened the gates of heaven,
He forgives my sins by His blood.
Jesus loves always, even weak me,
To help my sickness, He came down from heaven.

It was Mrs. Ballagh who taught the first young Japanese to sing this hymn. Up to that time, none of the pioneer missionaries had believed that a Japanese could carry a Western tune! Today there is no one more interested in classical music than Japanese young people. And how talented they are!

It seems unbelievable that by 1874, eight denominations had put out hymnals of their own, and in 1903, the first general hymnal for all denominations was published. This was called the Meiji edition. In 1931 another general hymnal, the Showa 6 edition followed. Dates in Japan are given according to the years of the emperor's reign, and "Showa" is the name of the era of the present emperor.

Most churches in Japan, rather than going to the trouble and expense of a denominational hymnal, now use the general one published by the Hymnal Committee of the United Church of Christ in Japan. The 1967 edition of that hymnal contains about 550 hymns in all, including Japanese translations from Greek, Latin, Italian, German, French, Danish and English in addition to 76 original Japanese hymns.

These original Japanese hymns range all the way from those written by the ones who parted the grass, the Japanese call the pioneers, to pr sent-day writers. The "Father Japanese Hymnody" was Masatsu Okuno. Like most of the oth pioneer hymn writers he became Christian and a minister under t influence of the early missionari while teaching them Japanese a helping in the translation of the Bib into that language. In "O thou sour of might and power" Oku expresses the loneliness and ostra ism those early Japanese Christia felt so keenly.

Though my dearest friends depa though my kin neglect, ignore,
Parents, family, turn away, and m faith in God deplore,
God the Father's love I claim, boun less, full, fore'er the same.

(Pauline S. McAlpin
Japanese Hymns in Englis

The second of the Japanese hym writers, Sogo Matsumoto, was also talented preacher and wrote man famous "haiku," Japanese poems 17 syllables. This talent he used whe he wrote his most famous hym which is a poetical version of t parable of the Prodigal Son. It is set the music of a traditional Japane air, IMAYO, which is at least 800 yea old. I also translated this hymn f my book of Japanese hymns English, calling it, "O the shame th fills my heart."

Another in that pioneer group w a woman, Eiko Matsumoto Nagai. was most unusual for girls to recei an education in those days, but wi the encouragement and help of mi sionary women, schools for girls we established. Eiko early started assis ing the Rev. John C. Davison, a Met odist missionary, with translati hymns into Japanese, and then beg composing them herself.

One of her hymns, which I call

ıy translation, "Heavenly streams so ure and clear," is one of the oldest in ıe hymnal, being dated 1884. ppropriately, she wrote of the living ater of which Jesus spoke when he lked with the woman of Samaria.

The Charles Wesley of Japan is Ko Yuki, who was born in 1896. He is the most prolific of the hymn writers and his lyrics cover the whole range of sacred music, from one which I have called "My heart's temple" to a stir-

)ne of the most unusual hymns in the Japanese hymnal is a "tanka," a apanese poem of 31 syllables, following the metrical form of five, even, five, seven, seven.

One of the most unusual hymns in ıe Japanese hymnal is a "tanka," a ıpanese poem of 31 syllables, follow-ıg the metrical form of five, seven, ve, seven, seven. The author, achiro Yuya, belongs to the inter-ıediate group of hymn writers, some f whom are acutally contemporary ith those who parted the grass. uya became a professor in the most ımous and oldest girls' school in ıpan while at the same time writing ymns and helping to put out hym-als. The "tanka" to which I refer is ımous not only for its words but also or the melody MOSO, which is an xtremely old Japanese air taken orig-ıally from a Chinese tune. Yuya, in ıis "tanka," states that God's true nd holy Word is unique in this orld. Here is my translation of part f it:

In this world of ours, there are tomes
and volumes too numerous to count,
But the Bible stands alone, as God's
true and holy Word,
As God's true and holy Word.
As we follow on, in the footsteps trod
by the saints of long ago,
That which clearly shows the way is
God's Word, God's precious Word,
Is God's Word, God's precious Word.
(Pauline S. McAlpine,
Japanese Hymns in English)*

ring hymn, "All glory be to God on high," which is sung on Reformation Sunday in all churches of the Reformed tradition.

The music for many, but not all, of these original Japanese lyrics was composed by talented Japanese musicians. These must be played and heard to be properly appreciated.

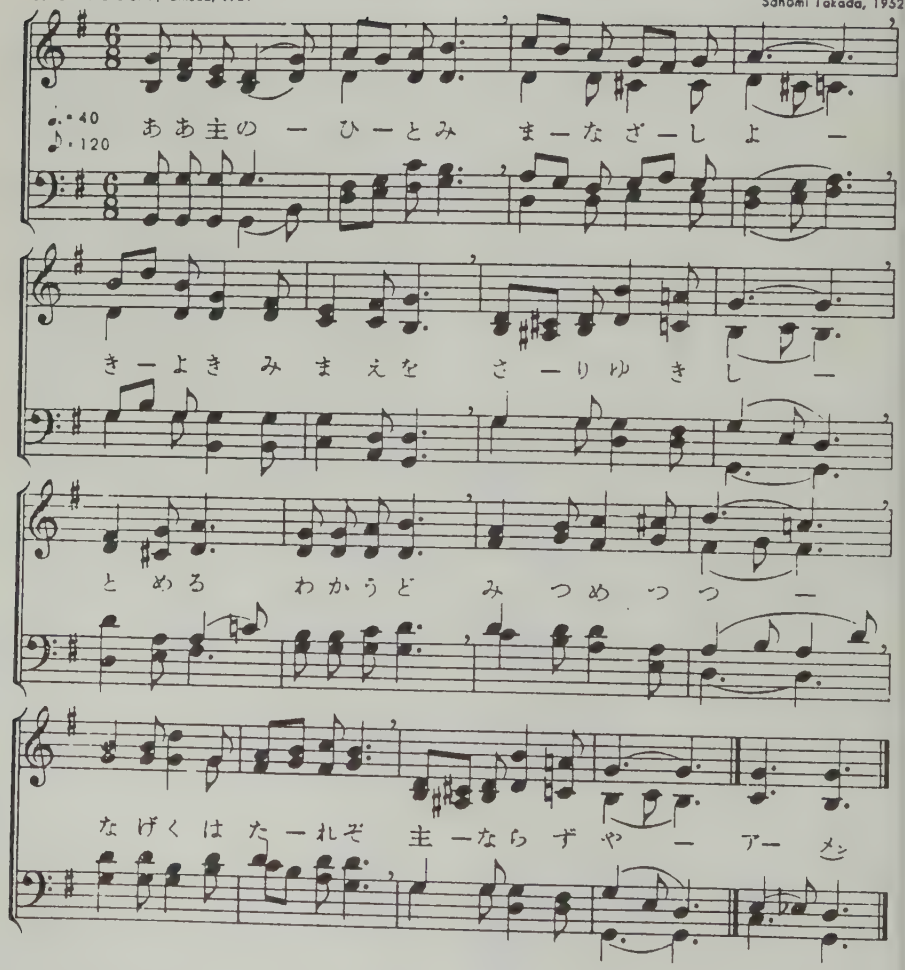
One of the two youngest of the writers whose lyrics I have translated was a soldier, Toshio Ioki, who served in the Pacific War and returned from it dejected and without a purpose in life. He was converted at an evangelistic meeting conducted by the Rev. Jacob de Shazer, formerly one of Dolittle's fliers. Ioki, together with another young seminarian, composed a moving hymn which won a prize as an entry in a contest for new hymns, conducted prior to the publication of the most recent hymnal. The title of their hymn, for which the tune was composed by a young Japanese musician, I have translated as "Ah, the look in Jesus' eye." I should like to reproduce it here as representative of the faith of two young Japanese Christians, and as representative, also, of the faith of the church in Japan as it marches bravely forward despite all the prejudice and opposition it meets:

he collection *Japanese Hymns in English* is available from the author for $7.50 at 162 Barnard Avenue, Asheville, NC 28804.

243 神の招き

Toshio Ioki and Shinji Umeda, 1951

SHU NO HITOMI
Sahomi Takada, 1952



21. Ah, the Look in Jesus' Eye

Sambika 243 Luke 22:61—62

1. Ah, the look in Jesus' eye that eventful day,
   As the rich young nobleman sadly turned away;
   Gold he chose, death, not life, Jesus' words ignored.
   Who was truly sorrowful? Was it not our Lord?

2. Ah, the look in Jesus' eye on that night of shame
   When weak Peter, cowardly, thrice denied His name!
   Peter could not bear that look, his denial abhorred!
   Who is He that will forgive? Is it not our Lord?

3. Ah, the look in Jesus' eye on that Sabbath day
   When He came for Thomas' sake, 'ere He went away;
   Thomas saw His hands and side, knelt, and Christ, adored.
   Who is He who says, "Believe!"? Is it not not our Lord?

4. Changeless is our living Lord, and His voice rings clear,
   Arms outstretched to all the world, begging us to hear.
   "Friend, return, trust in Me, Life is your reward".
   Who is waiting now for me? Is it not my Lord?

(June 2, 1973—PSMcA)

Hymns in Periodical Literature

David W. Music



David W. Music is a mu faculty member of Californ Baptist College, Riverside. H holds the D.M.A. in chur music from Southwestern Bapt Theological Seminary, Fo Worth. His most recent article The Hymn, "Early Hymnists Tennessee," appeared in o October 1980 issue.

William Lock, "Hymn-Anthems." *Journal of Church Music,* June 1980, 6-8.

A "how-to" article on turning hymns into easy hymn-anthems by using only the hymnal and the imagination of the director. Particular emphasis is given to alternatim singing, the use of free accompaniment, and performing simple published anthems without buying the music. The article suggests several sources of free accompaniments and easy hymn-anthem publications.

William J. Reynolds, "Does Your Hymn Singing Resound?" *The Church Musician,* July 1980, 20.

Dr. Reynolds, immediate past president of the Hymn Society and a recognized authority on congregational singing, explains his reasons for having a slight pause between the stanzas of a hymn. His purpose in providing this pause is two-fold: to give the singers a moment of rest and recuperation and to let the singers sense the reverberation of the room. The pause can also be used effectively within the stanzas of certain hymns.

Mark Edwards, "Lines of Communication." *The Church Musician,* June 1980, 4, 13.

This article focuses on the lines of communication that should be taken into consideration when choosing hymns for worship: *vertical* (God-man and vice versa), *horizontal* (man-man), and *inward* (to and from oneself). The author suggests that th congregation will come to a greate appreciation of hymn singing if the are made aware of these lines of com munication.

Jeffery Rowthorn, "Hail to th Lord's Anointed." *Modern Liturgy* August 1980, 16-21.

The author examines the hymns o social concern found in two recen Catholic hymnals, *Worship II* and *Th Catholic Liturgy Book.* Rev. Rowthorn notes that the link between praise an justice is a fairly recent phenomeno in Christian worship, despite som exceptional hymns from earlie times; thus, particular emphasis i given to hymns by modern author dealing with contemporary issues.

Carlton R. Young, "Three Aspect of Contemporary American Hym nody." *International Arbeitsgemein schaft für Hymnologie Bulletin 8,* Jul 1980, 37-41.

This article orginated as an addres presented to the IAH by the curren President of the Hymn Society o America. The three aspects of con temporary American hymnod covered by the author are th renewed interest in early 19th-cen tury shape-note tunes, the writin and use of hymn tunes employin 20th-century techniques of compos

on, and the increasing number of ew texts and tunes from Europe and e Third World that are making their ay into American hymnals. Exam- es of each of these aspects are cited om *Ecumenical Praise* (1977).

. **Nolan Huizenga, "A Biblical 'une-up' for Hymn Singing."** *hristianity Today,* June 27, 1980, 20- 3.

Many references to music in wor- ip appear in the pages of the Bible. his article focuses on two of these assages, Ephesians 5:15-20 and Col- ssians 3:12-17, which give instruc- ons concerning hymn singing. From ese passages the author concludes at hymn singing should be a God- rected expression of praise, adora- on, and thanksgiving which is spired by the Spirit and the Word.

Margaret Clarkson, "What Makes Hymn 'Good'?" *Christianity Today,* ne 27, 1980, 22-23.

The reader is reminded that "good" ymns are characterized by six tributes: they are God-centered, eologically sound, doctrinal in con- nt, beautiful and dignified, use good oetic technique and expression, and rect the singer's thoughts heaven- ard. In the concluding paragraph e author, herself a writer of hymns, rovides a striking description of hat it means to write a good hymn.

Vilbur F. Russell, "Treasure Trove Hymnals." *Chimes,* August 1980,).

Dr. Russell, Professor of Sacred lusic at the San Francisco Theologi- l Seminary, describes some of the elights encountered in cataloguing a therto almost unknown collection hymnals at the Seminary. The taloguing was begun in conjunc- on with a survey of major hymnal collections undertaken by the Univer- sity of Illinois and the Hymn Society. The San Francisco collection is especially rich in Presbyterian pub- lications.

Allan J. Ferguson, "Thomas Hast- ings: Revolution and Philosophy." *The Church Musician,* September 1980, 12-13.

Thomas Hastings wrote over 600 hymns and 1,000 hymn tunes in addition to being an important com- piler of hymnals and tunebooks dur- ing the 19th century. This article focuses on his contributions to the philosophy of church music and hymnody through his literary writ- ings on the subject.

Erik Routley, "Hymns Ancient and Modern: Four Supplements, 1889- 1980." *English Church Music 1980,* 36- 49.

Hymns Ancient and Modern has long been considered a "classic" English hymnal. The author surveys the sup- plements to this book published be- tween 1889 and 1980, with the bulk of the attention given to the supple- ment bearing the latter date, *More Hymns for Today.*

Norman P. Goldhawk, "Bicentenary of two Hymn Books." *English Church Music* 1980, 58-63.

The year 1980 marks the 200th anniversary of two early important Methodist collections, Wesley's *Col- lection of Hymns for the Use of the Peo- ple Called Methodists* and the tunebook *Sacred Harmony.* The author presents a description and historical appreciation of both books.

The American Organist, official journal of the American Guild of Organists, is continuing its monthly column

(continued on page 48)

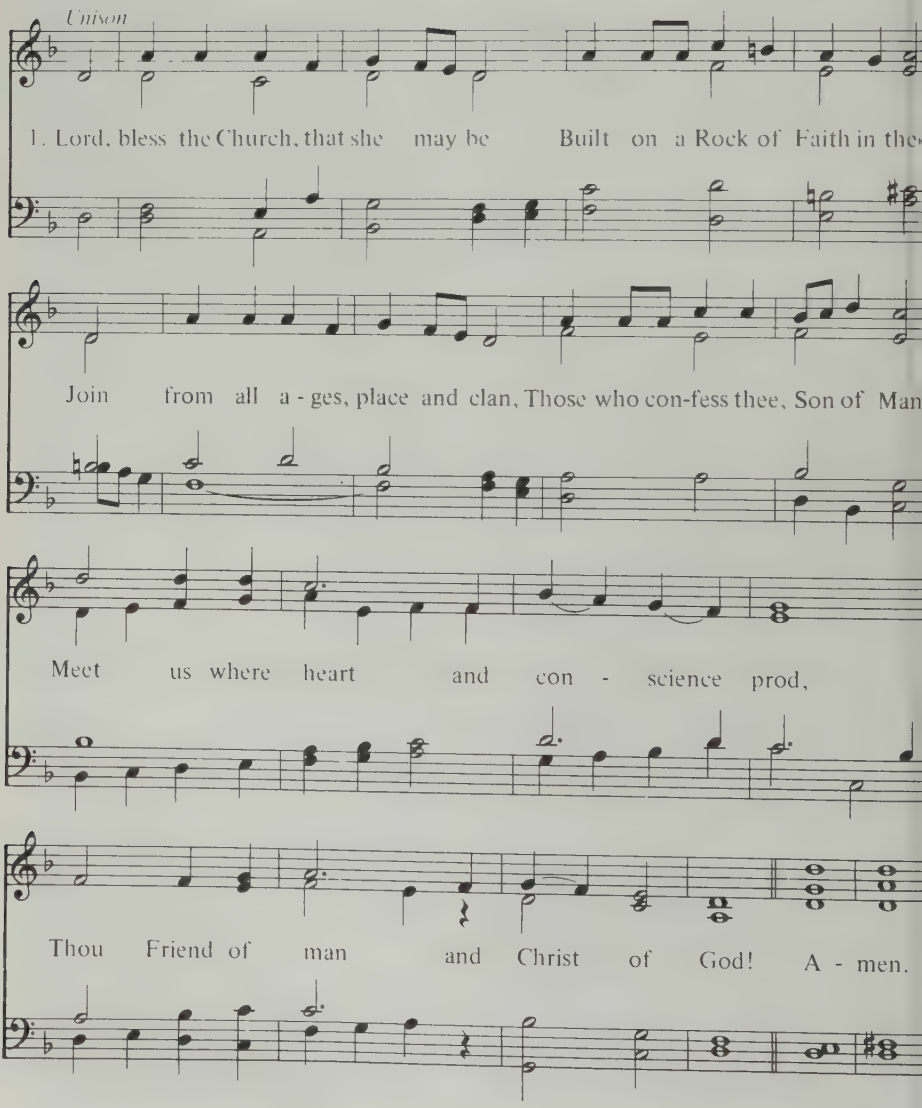
New Hymns

Lord, Bless the Church

Tune: KEVIN, L.

David A. Robb

John G. Morg



2. Lord, bless the Church, whose form we are—
Body of Christ, outreaching far;
Arms of compassion—arms of thine;
Lips that are human—words divine—
Hearts tuned to hear the cry of need;
Hands to translate thy word to deed.

3. Lord, bless the churches built to be
Steeples directing man to thee;
In woods or town, in hush or din,
Conscience amid our cultured sin;
Prophet to preach the truth in love;
Guidance to reach the Church above!

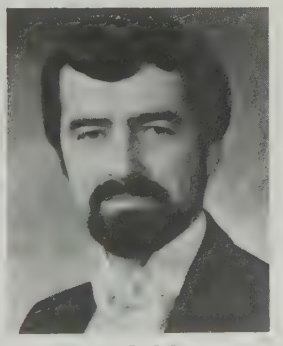
4. Lord, bless the Church to every heart—
Holy of holies, set apart:
Chapel of sacrament and song;
Shrine where thy presence conquers wrong;
Altar where sacrifice meets goal—
Lord, bless thy temple in our soul. Amen.

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The Hymn's Author and Composer



David A. Robb



John G. Morgan

David A. Robb, a native of New ork City, was born June 7, 1932. A raduate of New York's High School f Music and Art, he attended the ılliard School of Music. He holds egrees from Valdosta (Georgia) State ollege (B.S.), Emory University M.Div.), and West Georgia College M.Ed., counseling). For about 25 years he served as pastor of United Methodist churches in north Georgia. Now on disability leave, he is teaching music and writing prose and poetry. Also a composer, he received an award in the 1950 *New York Times* competition for an original choral work. He has written about 60 hymn texts, seven of which have been pub-

lished. This is his fourth hymn to be published by the HSA. His "Lord God of wisdom, God of power" appeared on the cover of our January 1975 issue.

"Lord, bless the Church" was written in 1963 as a dedication hymn for the rebuilt Woodlawn Methodist Church of Elbert County, Georgia, which the Reverend Robb had served as pastor. As indicated by the author, this hymn, due to short notice, was written on a Friday afternoon, while he sat by the stream from Cane Creek Falls at Camp Glisson. Then it was printed on Saturday and used on Sunday. This hymn was selected as the winning text of the North Georgia Fellowship of United Methodist Musicians annual alternating hymn text and tune contests for 1975.

John G. Morgan, born November 6, 1942 at Beaumont, Texas, is Professo and Dean of the School of Musi William Carey College, Hattiesburg Mississippi. He is a graduate of Baylo University and the University o Southern California, receiving th D.M.A. from the latter institution Previously he served on the facultie of Mercer University in Atlanta, th University of Colorado in Denve Baylor University, and Ouachit University. He is a specialist in chora and church music, a vocal soloist, an a published composer of hymn tune anthems, solos, and theatrical pro ductions. He has served frequently a a guest conductor and choral clini cian, and his choral groups hav appeared regularly at convention colleges, schools, and churches. Hi tune KEVIN was selected as the win ning tune of the 1976 North Georgi FUUM competition.

Hymns in Periodical Literature

(continued from page 45)

devoted to the hymnody of various denominations. Recent issues have included the following articles:

D. Darrell Woomer, "United Methodist Hymnody," July 1980, 18.

This brief sketch traces a few historical highlights of Methodist hymnody in America. The continuing use of the "hymn-sandwich" formula is noted and a resource for more original approaches to the use of hymns is named.

Lawrence R. Schoenhals, "Free Methodist Hymnody," August 1980, 14.

This article surveys the hymnals produced by the Free Methodist Church during its 120-year history. It is especially interesting to note the number of hymnals produced jointly with the Wesleyan Methodis Church.

Earle Barclay, "Hymnody of the Christian Church (Disciples)," Sep tember 1980, 23.

The author presents a brief survey of important hymnals used by the Disciples and mentions a few of the more prominent hymnists produced by this denomination. The curren state of Disciples hymnody is also touched upon.

Richard E. Owens, "Primitive Methodist Hymnody," Octobe 1980, 17.

The Primitive Methodists hav long been enthusiastic hymn singers Dr. Owens notes that Primitive Meth odists have no official hymnal bu generally use books from indepen dent evangelical publishing houses.

For a Memorial Service

How Blest Are They Who Trust in Christ

uggested L.M. tunes: WINCHESTER NEW, TALLIS' CANON, ROCKINGHAM (MASON)

1. *How blest are they who trust in Christ*
   When we and those we love must part:
   We yield them up, for go we must,
   But do not lose them from our heart.

2. *In ripened age, their harvest reaped,*
   Or gone from us in youth or prime;
   In Christ they have eternal life,
   Released from all the bonds of time.

3. *In Christ, who tasted death for us,*
   We rise above our natural grief,
   And witness to a stricken world
   The strength and splendor of belief.

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Fred Pratt Green



Fred Pratt Green

Fred Pratt Green (b.1903) is a retired Methodist minister living in Norwich, England who has made a retirement career of hymn writing. Beginning with *Hymns and Songs* (1969), his hymns have appeared in most major hymnals and hymnal supplements in the English-speaking world. His "A Hymn for the Nation" was published in our October 1977 issue, and his article, "Hymn Writing in Retirement," was published in our July 1979 issue.

This is one of the four texts selected for publication in the recent HSA hymns search, *New Texts on the Christian Life.*

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Hymnic News

Four Texts and Six Tunes Selected in HSA Search

The results of two hymn searches—*New Texts on the Christian Life* and *Alternate Tunes for Familiar Texts*—have been announced. Out of 1,116 new texts/tunes submitted anonymously to a panel of judges, four texts and six tunes have been selected for publication.

Three of the four texts are by Timothy Dudley-Smith of Bramerton, Norwich, England: "Father on high to whom we pray," "Jesus, my breath, my life, my Lord," and "Remember, Lord, the world you made." The fourth text is by F. Pratt Green of Norwich, England: "How blest are those who trust in Christ."

The six hymn tunes selected are by six different composers, all Americans. The hymn text for which each has provided a new tune is indicated here. "All creatures of our God and King" by Joe Pinson of Denton, Texas; "Fight the good fight with all thy might" by David W. Music of Riverside, California; "For the beauty of the earth" by Stephen Prussing of Washington, D.C.; "Gentle Mary laid her child" by Maxcine W. Posegate of New Brighton, Minnesota; "What star is this?" by Allen Sampson of San Francisco, California; and "When I survey the wondrous cross" by Robert Hilf of Pittsburgh, Pennsylvania.

Each of these texts and tunes will be published in *The Hymn*. The first of these, F. Pratt Green's "How blest are those who trust in Christ," appears in this issue.

The 1980 Hymn Festival at Friedberg, West Germany

Heinz Werner Zimmermann

(Dr. Zimmermann, a well known German church music composer, lives at Oberursel, Germany.)

About 350 instrumentalists and choir singers plus a congregation of 650 persons gathered for the 1980 "Kirchenlieder-Festival" of the Propstei Oberhessen of the Provincial Synod of Hessen-Nassau in Friedberg, near Frankfurt on the Main, on October 12. The program, modeled on the previous year's Hymn Festival at Worms on the Rhine, included seven hymns, both older and modern: "Singt das Lied der Freude über Gott," "Ich ruf zu dir, Herr Jesu Christ," "Kommt her, des König Aufgebot," "Herr, mach uns stark in Mut" (with Vaughan Williams' SINE NOMINE tune), "Das ist ein köstlich Ding," "Vater unser im Himmelreich," and "Nun lob mein Seel den Herren." These hymns were presented in a variety of scorings and musical forms, with the last two stanzas of each being also sung by the congregation.

The "Massed Choir," conducted by the music director of the Giessen University, Dr. Gottlob Ritter, united the church choirs of 17 smaller towns of Upper Hessen. The "Cantata Choir" was directed by the Friedberg local cantor Werner Jahr. The "Kantorei Choir" of Giessen was conducted by Herfried Mencke. Other groups with special assignments were

ıe "Children's Choir" under Brigitta ohl (Alsfeld), a "Large Brass hoir" and a "Small Brass Choir" nder Werner Both (Usingen), and Combo" under Stefan Hechtenberg Oppenheim). Besides an instrumenıl ensemble and several instrumental ɔloists, Rainer Lille (Bad Nauheim) ʏas active at the organ. The Hymn estival was organized by a committee with Werner Jahr as chairman.

The Friedberg Hymn Festival was ery well received and found a ıemorable postlude in a concert with rgan improvisations on three hymns f the program performed by Gerıany's grand old master organist Ielmut Walcha (Frankfurt).

More on Oxford 1981

In addition to information in our October issue (page 292), more details are now available on the historic International Hymnological Conference to be held at Oxford University this August 24-29.

This Conference which will include the IAH and the HSGBI as well as our Hymn Society members, will have the broad theme, "English Hymnody—Its Sources and Influences." Although participants will include representatives from such countries as East and West Germany, Austria, Switzerland, France, Yugoslavia, Hungary, and the Scandinavian countries, two languages will be generally used: English and German. Where papers, printed or delivered, are in one language, a translation or synopsis will be available in the other. The second part of the Conference will be made up of workshop sessions or discussions, during which participants can choose an English-speaking group, a German-speaking group, or, hopefully, a mixed language group.

The cost of the Conference, including lodging and meals from Monday at teatime to Saturday mid-morning, is £112. The host college (St. Catherine's, Oxford) must have reservations confirmed by May 15 with a deposit of £15. Deposits are to be sent (in British pound sterling) to The Rev. Alan Luff, Secretary, Hymn Society of Great Britain and Ireland, 7 Little Cloister, Westminster Abbey, London SW1P 3PL, England. For information on group-rate air travel, write Mr. W. Thomas Smith, Executive Director, Hymn Society of America, Wittenberg University, Springfield, OH 45501.

Hymnal Collections List Published

The Hymn Society has recently published *Hymnbook Collections of North America* by Louis Voigt and Ellen Jane Porter, the result of several years of work. This typescript publication lists 179 hymnal collections ranging from major university and seminary libraries to small and large collections of individuals. Each collection is briefly described, including services offered, such as photocopying or exchanging hymnals. Addresses of individuals, collectors and libraries are given. An index of specialized collections according to denominations and other categories closes this publication.

Hymnbook Collections of North America is available from $2.50 from the Hymn Society of America, Wittenburg University, Springfield, OH 45501.

Brief News Notes

Hymns and Tunes Indexed by First Lines, Tune Names, and Metres by David W. Perry is a new reference

work published jointly in 1980 by the Hymn Society of Great Britain and Ireland and the Royal School of Church Music. This 300-page index has been compiled from current English hymnals, including recent hymnal supplements. It can be ordered (remittance with order) for £6.00 plus 95p for packing and postage from the Publications Department, Royal School of Church Music. Addington Palace, Croydon CR9 5AD, England.

A second supplement to *Hymns Ancient and Modern Revised* issued last year is *More Hymns for Today,* published by Hymns Ancient and Modern Limited and printed for its proprietors by William Clowes Sons Limited, London. This new volume is the successor to *100 Hymns for Today,* published in 1969.

A free typescript publication of the University of Virginia is *A Check-List of Shape-Note Hymnals in the Rare Book Collection of Alderman Library, University of Virginia* by Mary Bhame Pope. A copy may be requested from the Music Library, University of Virginia, Charlottsville, VA 22901.

New Grove Expands Hymnic Coverage

The recently published 20-volume *New Grove Dictionary of Music and Musicians,* the sixth edition of this most comprehensive of music reference works in English, provides expanded coverage of hymnody. The article "Hymn" for example, is over 15 pages long as opposed to five pages in the fifth edition of 1954. *Grove 6* also includes hymnic articles not found previously, such as "Lining Out," "Shape-Note Hymnody," and "Gospel Hymnody." Surprisingly, this British-published dictionary ha an entry for the Hymn Society o America but none for the Hym Society of Great Britain and Ireland.

Two Christmas Hymns Attract Wide Response

Last July in *The Hymn* we publishe two Christmas hymn texts by Timo thy Dudley-Smith, Archdeacon o Norwich, who since has becom Bishop of Thetford, England. The Reverend Dudley-Smith reports a large correspondence concernin these two hymns. He has receive tunes or settings for "O Prince o Peace" from composers in New Jersey, Pennsylvania, Florida, Texas and Illinois. For "Chill of the nightfall" he received tunes or settings from composers in New Jersey Pennsylvania, Tennessee, North Carolina, and Illinois. In addition t these musical settings, requests to use one or both of these texts came from persons in Massachusetts, New Jersey, Maryland, Mississippi Illinois, and Ontario.

Corrections

Please make the following correc tions in your October issue.

Page 242, column 1, lines 17 and 18 should read: "However the compiler wanted the music sung, the result is . . . ."

Page 256, column 2, line 17 should have the correct spelling: prerogative.

Our thanks to Ellen Jane Porter for calling these errors to our attention.

Reviews

Robin A. Leaver Gemeindelieder *ed. on behalf of the Union of Evangelical Free Church Congregations and the Union of Free Evangelical Congregations* **53**

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Gemeindelieder, herausgegeben im Auftrag des Bundes Evangelisch-Freikirchlicher Gemeinden und des Bundes Freier evangelischer Gemeinden. 1978. Oncken Verlag, Wuppertal & Kassel; Bundes-Verlag, Witten, Germany.

This collection of 500 hymns was produced for use in German free churches, particularly those of the Baptist tradition, and replaces the older hymn book *Glaubenstimme* (1950). But it is more than a simple revision of the older collection. Although just under half of its contents can also be found in *Glaubenstimme, Gemeindelieder* is a substantially new book which takes into account various trends in contemporary German hymnody.

First, there is to be detected a movement towards the common heritage of German hymnody. *Glaubenstimme,* while fully representing the free-church tradition, did not use a good number of the classic hymns of earlier generations which in other church traditions have been the staple hymnodic diet for some considerable time. However, such hymns are now given a place in *Gemeindelieder.* The basic hymnbook of the regional churches, both Lutheran and Reformed, is the *Evangelisches Kirchengesangbuch,* which was first issued in 1950. *Gemeindelieder* shares 171 hymns with the *Evangelisches Kirchengesangbuch,* and 62 of them were not included in the earlier *Glaubenstimme.* Among them are such hymns as "Ach bleib bei uns, Herr Jesu Christ," "Erhalt uns bei deinem Wort," "Gott des Himmels und der Erden," "Halt in Gedächtnis Jesus Christ," "Nun freut euch, lieben Christen gmein," "O Welt, ich muss dich lassen," "Wenn wir in höchsten Nöten sein."

Second, stemming from the above-mentioned influence, the fruits of ecumenical cooperation are to be clearly seen. In 1973 the Arbeitsgemeinschaft für ökumenisches Liedgut

produced a collection containing 102 hymns under the title *Gemeinsame Kirchenlieder. Gesänge der deutschsprachigen Christenheit,* Berlin & Regensburg, 1973. It was designed as a hymnbook for use when Christians of different denominations meet together for worship. But the secondary purpose of the book was to provide a basic corpus of German hymnody available for subsequent hymnbook editors. Of these hymns over half (58) appear in *Gemeindelieder,* and 31 of them did not have a place in the earlier *Glaubenstimme.* But this is hardly surprising for these 31 are all modern hymns, mostly written after *Glaubenstimme* was published. They include "Bevor die Sonne sinkt" (Weiss/Rommel & Striebel/Schmid), the ubiquitous "Gott liebt diese Welt" (Schulz), and others by such authors as J. Klepper, K. Ihlenfeld, S. Grossmann, S. Reda, etc.

Third, again stemming from the previous point, many of the hymns are 20th century productions and make up about a third of the whole collection. A good number of them were written after the Second World War and a substantial group within this number are truly contemporary, having been written since the early 1950s, that is, after a number of important books were issued, for example, *Glaubenstimme, Evangelisches Kirchengesangbuch, Gebet-und Gesangbuch für die Alt-Katholiken in Deutschland,* etc. This contemporary hymnody has been exhaustively evaluated and discussed in K. C. Thust, *Das Kirchen-Lied der Gegenwart,* Göttingen, 1976. *Gemeindelieder* contains 48 hymns which are featured in Thust's study. Examples are "Alles ist unser" (Heuser/Janssens), "Dankt dem Herrn und predigt seinen Namen" (Ruppel), and "Gott erwartet euch" (Schott/Schlenker).

Fourth, the problem of the need t
modernize older texts has been con
servatively and carefully dealt with
The editors have been content to alte
a few words here and there but hav
resisted the temptation to substan
tially rewrite the older texts. It woul
have been good to know what princi
ples the editors used, but as there i
no preface to the book we are left t
work them out for ourselves. Fo
example, the first line of "Brich
herein, *süsser* Schein" (*Glauben
stimme,* 449) becomes "Brich herein
heller Schein" (*Gemeinderlieder,* 455)
and "Dir, dir, *Jehova,* will ich singen"
(*Evangelisches Kirchengesangbuch,* 237
becomes "Dir, dir, *O Höchster,* will ich
singen" (*Gemeindelieder,* 9). In the
first stanza of Luther's "Aus tiefe
Not," following the example o
Christen Lieder heute (Hamburg, 1971
47), the third line is changed from
"Dein gnädig *Ohren Kehr* zu mir" to
"Dein gnädig *Ohr neig her* zu mir."
For the background of this modifica
tion see the article by Konrad Amel
in *IAH Bulletin,* Vol. 7 (1979), pp. 58f
However, the editors stop short a
including the other changes found i
the Hamburg book. The concern ha
clearly been to alter as little as possi
ble while at the same time ensurin
that these older hymns speak ade
quately to 20th century worshippers

Fifth, the world-wide nature of th
Church of Jesus Christ is reflected i
the selection of the hymns. Unti
comparatively recently German hym
nody has been virtually self-con
tained with very few hymns trans
lated from other languages bein
used. But today there is a concern t
sing the hymns of other nations, an
Gemeindelieder includes texts an
melodies from such countries a
China, Korea, Thailand, the Wes
Indies, Israel, France, Denmark

Sweden, as well as the United Kingdom and the United States. Many of them appear to have been taken from the fourth edition of *Cantate Domino,* published by the World Council of Churches in 1974.

There are about a dozen tunes from United Kingdom sources, including compositions by J. B. Dykes, W. H. Monk, S. S. Wesley, and others, as well as the "englisches Volkslied" "Drink to me only"! A similar number of English texts are to be found in translation. Among them are Cowper's "There is a fountain filled with blood," Lyte's "Abide with me," Midlane's "Revive Thy work," Scriven's "What a Friend we have in Jesus," Stone's "The Church's one Foundation," and Pratt Green's "Christ is the world's Light." From America there are various texts by Francis Crosby-Alstyne (2), Henry Sloane Coffin and Charles H. Gabriel, and tunes by Lowell Mason (2), W. H. Doane, C. C. Converse, G. J. Webb, and the melodies of three spirituals.

The hymns are classified in four main sections. The first concerns general worship needs under such subheads as Adoration, Thanksgiving, Prayer, The Word of God, Fellowship, Baptism, Communion. The second covers the major seasons of the church year. The third is devoted to The Call to Faith with such subheads as Invitation, Repentance & Faith, Confession. The final section concerns The Life of Faith covering Discipleship, Service, Death & Eternity, etc.

Although it is similar in format and size to other German hymnbooks it is nevertheless different in that *Gemeindelieder* follows American tradition and gives complete musical settings on two staves with the text interlined, whereas others are usually melody-only editions. Many of the musical settings are refreshingly different, such as the interesting four-part setting of VENI EMMANUEL (171). Twenty canons, simple and complex, are scattered throughout the book and some of them are given with accompaniment. They range from those by Ahle and Telemann in the 17th and 18th centuries, to contemporary ones by Reda and Ruppel, who contributes most of them. Imaginatively used canons can be a simple and effective way of bringing the whole congregation into the music-making of worship, especially if the choir and instruments are used thoughtfully.

Of hymn writers I have not noticed before, I would single out Bodo Hoppe, Pastor of the Bundes Evangelisch-Freikirchlicher Gemeinden in Emden. He contributes one text, two tunes and three complete hymns, both texts and tunes. He has a simple and reflective style which, at its best, is most attractive—especially his setting of Psalm 117, "Lobet den Herrn, alle Heiden" (53), and his prayer-hymn for Baptism, "Der du neues Leben schufst" (119).

The Roman Catholic Church in German-speaking countries produced a hymn book for its own use which has been hailed as an important development in German hymnody: *Gotteslob, Katholisches Gebet-und Gesangbuch,* Stuttgart, 1975. Now the free churches have produced a book for their congregations which, in its own way, is another milestone in the development of modern German hymnody—and at the same time it has quite a few things to teach us in the English-speaking world.

Robin A. Leaver
Associate Librarian
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Oxford, England

Songs for Celebration. Church Hymnal Series IV, 1979. The Church Hymnal Corporation, 800 Second Ave., New York, NY 10017. $15.95,spiral-bound; $1.95 each (lots of 10), soft-bound.

Some Episcopal eyebrows were raised when this book (an official publication of the Episcopal Church, published by the Church Hymnal Corporation as the fourth title in the "Church Hymnal Series") appeared early this year. The owners of those eyebrows had not read the Standing Commission on Church Music's (SCCM) description of the book as "a collection of songs and hymns for occasions when the *Hymnal 1940* and *Hymns III* may be too formal."

Songs for Celebration is a supplement to the *Hymnal 1940* and its successor (which may well appear in 1984!) and makes no claim to be a complete Hymnal in its own right. The editor, who worked closely with the SCCM and its Theological Committee, is George E. Mims, organist and choirmaster of the Parish of the Redeemer in Houston, Texas, that loving and caring community where life and worship are one of the glories of the Episcopal Church, indeed of the Christian Church anywhere.

The best introduction to the book is to be found on a cassette, "Songs for Celebration—Hymns IV," which may be obtained from the Episcopal Radio/TV Foundation in Atlanta, Georgia. The singing and playing of the Redeemer musicians and the commentary of George Mims leave the listener in no doubt as to the integrity of these texts and tunes.

Songs for Celebration has as its categories Eucharist, Praise, Adoration, Thanksgiving, The Church, Outreach, and Faith. The hymns an songs are provided with performanc suggestions: H-292, "Alleluia No 1"—"This is a powerful hymn c Resurrection. The descant may b sung by sopranos and/or tenors afte stanzas four and five. Guitar strum two." Guitar strum two? Oh, yes— there are eight pages of Performanc Notes whose categories are: Voice Vocal Leadership, Sound System and Microphones, Piano, Organ, Per cussion, Orchestral Instruments String Bass/Electric Bass, Guitar an Suggested Guitar Strums and Techni ques. In addition, a number of th pieces are illustrated (chore ographed?) with dance patterns an it is all very professional.

What of the texts and tunes? A number of these have been written composed by members of th Redeemer community which reache around the world. As with most col lections, some are better than others There are such jewels as Mimi Farra's "Lord, You have fulfilled You word," Donald Fishel's "Alleluia No 1," Kathleen Thomerson's "I want t walk as a child of the light." There ar powerful statements: "Jerusalem i fair" by Willard F. Jabusch/Bett Pulkingham, "Triumphant" b Philip Doddridge/Gary Miles, "Kyri Eleison" by Jodi Clark. There is th wonderfully wild and wooly "Whe God Almighty came to be one of us," songs for little people (the child-lik ones), and songs in which member of the community may improvis texts.

One particular reservation ha been expressed by some of my col leagues and that concerns Bett Pulkingham's "Mass for the King o Glory." It is felt that much of thi music has an overly complex melodi line which is supported by a thin har monic texture. A forthcoming cas

ette devoted to this music may change our minds.

When does one use this book? Before the Eucharist, after readings, at the Offertory, during the Communion of the People, before the Dismissal, before breakfast, lunch, tea, supper, on waking, before retiring, at meetings of the Vestry, worship committees, altar guilds, prayer groups . . . or perhaps, one should read the text of 243 in the *Hymnal 1940* for additional ideas.

Alec Wyton, Coordinator
Standing Commission on
Church Music of the
Episcopal Church
St. James Church
New York City

Sing With Me: Songs for Children. 1970. The Church of Jesus Christ of Latter-day Saints. Desert Book Company. 1990 West 1700 South, Salt Lake City, UT 84104. #PBMU0097. $4.50

This official children's songbook of the Mormon Church constitutes a commendable effort to provide a variety of sacred and secular songs for ages 3-11. It represents a giant step forward from *The Children Sing*, its predecessor of 19 years. It is intended not only for children's services but also for special programs, family and home use. The book includes, in separate sections with coded pagination, songs of prayer, the gospel, the sacrament, home and family, LDS heritage, special days and special occasions.

Although several texts allude to distinctive Mormon doctrines and practices, poetry is rarely burdened with dogma. While only the boys might sing, "I want to be a deacon when I am twelve years old," all the children might sing, "I hope they call me on a mission, when I have grown a foot or two."

Included in the LDS heritage section is a temperance stanza by Eliza R. Snow, wife of the Prophet Joseph Smith, founder of the restored church. It reads as follows:

That the children may live long,
And be beautiful and strong,
Tea and coffee and tobacco they despise;
Drink no liquor, and they eat
But a very little meat;
They are seeking to be great and good and wise.

Although few Mormons would detect an ecumenical overtone in this timeless favorite, the tune to which it has been wed for a century came right out of Manhattan's Union Theological Seminary, where its composer, George F. Root, was professor of music.

The songbook is devoted exclusively to children's songs and duplicates nothing in the church's hymnbook. There are no chorales, psalms or spirituals, but the miniature new hymns are entirely suitable for sacrament and other worship services for children. With few exceptions, the texts and tunes are ideally childlike.

A few songs are scored for two parts, but four-part writing is rare. The three-part (keyboard) texture which Alexander Schreiner introduced so successfully in *The Children Sing* in 1951 has been widely imitated by sensitive composers, some of whose hymns approach his models of proportion and taste.

Highlights of this collection, although unfortunately little used, are contemporary miniatures by LDS academics Merrill Bradshaw, Robert Manookin and Jay Welch. Less adventurous but choice and progressive

are settings by Robert Cundick, Crawford Gates, Reid Nibley and others. Nibley's poem and tune, "I know my Father lives," might be singled out as an ideal contemporary hymn for children. Borrowed tunes include excerpts from major works by Handel, Mozart, Haydn and Schubert.

In view of the high quality of contributions by leading Mormon poets and composers of today, the editors could strengthen future editions by including more of these contemporary compositions. The amount of borrowed material could be reduced, and heritage songs could be more carefully screened. Publication of a melody edition (like the *Clarendon Song Books*) would help children to read music rather than learn by rote alone. The book's brilliant orange cover with a concealed spiral binder is impressive and practical. Future editions should be exciting!

G. William Richards
Organist
Short Hills LDS Ward
Short Hills, New Jersey
(Mr. Richards serves on the Hymn Society's Finance Committee.)

Hymn Playing Kit for Pianists by Louis O. Ball. 1979, Convention Press, 127 Ninth Ave., North, Nashville, TN 37234. $9.95 (Spiral-bound with cassette recording)

Convention Press has met an urgent need in producing the *Hymn Playing Kit for Pianists.* Since the piano is used widely for hymn accompaniments, with and without organ, in worship services and in Sunday school groups, this book will no doubt be helpful to many pianists. Author Louis O. Ball writes from a wealth of experience as a teacher of piano at Carson Newman College and pianiy at the First Baptist Church of Jefferson City, Tennessee.

The kit is designed to meet the needs of pianists at varied levels of ability. The preface states that a pianist should be able to play easier hymns as written in the hymnal to benefit from the book. Probably some of the material in the kit will be beyond the abilities of the inexperienced pianist, but the guidance of a teacher would help avoid problems here. The beauty of the kit is that it can be used for self-study by the church pianist. The information is clearly written and follows a logical progression of concepts. Printed musical illustrations demonstrate the concepts presented in the text and a cassette recording provides 37 aural examples. In some of the recorded examples the student is requested to play along to try a new skill. Perhaps the most beneficial approach to the use of the book is a combination of the self-study and teacher-aided instruction in the form of a hymn playing seminar in a church environment. The flexibility in the use of the material is one of its greatest assets.

Chapter 1 (Reading the Page) deals with developing a full hymn accompaniment in chordal style from the printed page. Chapter 2 discusses musical elements of hymn playing including phrasing, mood, singing melody and pedaling. Chapter 3 (Accompanying Congregational Hymn Singing) discusses introductions, following a director, modulation, transposition, altered harmonies, accompanying with an organ, and descants. The concerns of accompanying a choir are discussed in Chapter 4 including score preparation and reading, rehearsal techniques, and ensemble problems. Chapter 5 deals with a wide range of

echniques in adapting hymn tunes or use as preludes and offertories. The last chapter is a series of skill tests elating to each chapter including aped examples to compare with the student's efforts. The book ends with a helpful discussion of the church pianist's responsibility for maintaining the piano. Enough technical information about tuning and the piano action is given to make the pianist aware of the needs of the instrument.

The hymns in the kit are related to the *Baptist Hymnal* 1975, but this should not prohibit its use by pianists playing from other hymnals. Because of its flexibility, organization, and scope the *Hymn Playing Kit for Pianists* can become a valuable tool for many church pianists.

Richard C. Shadinger
Belmont College
Nashville, Tennessee

A Hymn Book Survey, by Robin Leaver. 1980. Grove Books, Bramcote, Nottinghamshire (England).

This book is a 24-page paperback of outstanding excellence and value. The Reverend Robin Leaver, of Latimer House, Oxford and also a parish priest, is England's leading hymnologist of his generation. (My dear and revered friend John Wilson always rebukes me for describing him in those words, but we can't find a word that does describe him!) Mr. Leaver recently produced a most valuable biography of Catherine Winkworth, but here he really does do a hymnologist's work in guiding us through the contents of 45 hymnals published, almost entirely in Britain, from 1962 to this year.

The text consists of short, descriptive reviews very economically presented; he has an enviable gift for catching and communicating the individual character of each book he reviews. He does not abstain from personal judgments (only a dullard does) but he makes it quite clear which judgments are of that kind. Personally, I find it difficult to dissent from his judgment and I cannot fault his fact-finding except in one tiny slip and one matter of doubt: I think we must say that Malcolm Williamson's "Christ whose glory fills the skies" is from the "20th Century Church Light Music Group" stable, and its presence in the Third Church Hymnary (#7) is an exception to that book's dismissal of that Group; and is Lucien Deiss an American? (#33).

Your present scribe's name appears in the book with calamitous frequency, and I can only say that I am very much gratified to find that mostly this distinguished author doesn't dissent from judgments I have made in the past; where he does, I feel I am being corrected by somebody worth knowing.

So—if you want a book which will provide a lively annotated bibliography of hymn books during that period, you want this little book. You also want its supplement, an 8-page issue of *News of Liturgy,* which you get for an extra ten pence, specifying Issue number 61, from the same publisher. This looks into the future and indicates what to look out for in the coming years. It mentions one or two American books. I should not be surprised to encounter before long a survey of recent American hymnody by Mr. Leaver. It will be worth waiting for!

Erik Routley
Westminster Choir College
Princeton, New Jersey

Urbana Praise edited by Robert Fryling. 1979. Intervarsity Press, Downers Grove, IL 60515. $2.95 (softbound)

The diversity and variety of congregational song now available to music leadership is at once both a bane and a blessing. There is a "supermarket" of "goods" from which to choose in expressing the multitudinous facets of Christian experience; at the same time, it seems that there is a shrinking body of hymnody and spiritual songs that can be assumed will be known in any general gathering of Christians—especially where a wide gamut of ages is present. The latest (1979 copyright) *Urbana Praise* published by Intervarsity Press and edited by Robert Fryling not only reflects that diversity of material, but also goes a long way toward meeting the needs of printed music and words in one book.

This paperback collection of 102 songs admittedly has a limited purpose which is stated in the preface: provikng expressions of *praise* and *commitment.* Thus, the book is divided into just those two topical headings. Although one might assume this to be rather restrictive, there is a variety of quality material within this spectrum.

Originally published for the Student Missions Convention held in December 1979 on the Urbana campus of University of Illinois, the book is correlated to serve as a supplement for Intervarsity's major hymnbook, *Hymns II,* with cross references to hymns in both volumes, indicating where different tunes are used. Many groups will, however, find this to be a suitable, inexpensive song book in its own right, containing 74 songs under the "praise" heading and another 28 in the "commitment" section.

The presence of authors' and composers' names, tune names, and scripture references for every tune mark this as a serious contribution to the wealth of songbooks on the market now. And as one looks deeper (and perhaps more subjectively) at the choice of hymns, there is a fine selection of hymns of objective praise and worship that we expect from previous acquaintance with other Intervarsity music publications. In addition to "Immortal, invisible," "The God of Abraham praise," "Glorious is your name," "A mighty fortress" (some 36 hymns of this type), there is also a good selection of folk and contemporary songs of praise such as "Thou art worthy," "Make a joyful noise," "Great is the Lord"—some 35 or so, depending on how one might categorize some selections. The cultural diversity of the Intervarsity movement and the Student Missions Convention is reflected in three to four selections of other ethnic origins such as China, Japan, and Central America.

Interestingly, the contemporary and folk songs are in greater numbers in the praise section than in the "commitment" section; but here, too, there is an excellent choice of hymns and songs at the disposal of those in music leadership.

Of the 102 selections in the book, 27 of them do not have music printed. For these no sources of music are identified, which could cause some frustration for those not "in the know" regarding the latest or newest musical settings. The usefulness of this portion of the book, some 26% of the selections, might depend to a great extent on familiarity with these newer additions to the group singing. Though these include such familiar titles as "Praise to the Lord the Almighty," and "How Great Thou Art," they are in the minority.

The addition of guitar chords for very song will be welcomed by those who give leadership with that instrument, or for personal times of singing nd devotion.

A volume of this size and scope annot include all the selections or he tools (such as indices) that we xpect of a larger songbook, but *Urbana Praise* will be a welcome "find" to any group or music leader ooking for an inexpensive paperback ongbook with quality choices from he hymnody that forms such a great art of our Christian heritage as well s the newer songs of our own time. *Urbana Praise* contains two HSA ymn texts.—ed.)

Howard Stevenson
Westmont College
Santa Barbara, California

Songs of Heaven by Robert E. Coleman. 1980. 159p. Fleming H. Revell Company, Old Tappan, NJ 07657. $6.95

In this devotional study the author examines 14 doxologies of the Book of Revelation and shows how the Christian can participate in the unceasing praise of heaven even within one's everyday life on earth.

Robert E. Coleman is the McCreless Professor of Evangelism at Asbury Theological Seminary and past President of the Academy for Evangelism in Theological Education. He is president of Christian Outreach and is a member of the Continuing Committee of the Lausanne Congress for World Evangelization. He states that the book has grown out of his own devotional study and is intended for meditative reading and reflection rather than for academic disputation.

The author offers understandable, scholarly interpretations of theological concepts such as the holiness of God, the number seven, and various interpretations of the Book of Revelation.

The reader's interest is sustained throughout by numerous human interest illustrations which help apply the truths of Revelation to the everyday experiences of life. The preacher or Sunday School teacher will be making notes to recall these effective illustrations in some future sermon or lesson in the classroom. For example, from the book's first two pages I have the introduction and opening illustration for my next Easter sermon!

Familiar hymns are often quoted to amplify the discussion of particular biblical songs. It is instructive to trace the biblical origins of many of our well-known hymns, such as "Holy, holy, holy" (Revelation 4:8), "From all that dwell below the skies" (Revelation 5:13,14), "God moves in a mysterious way" (Revelation 6:10), and "All hail the power of Jesus' name" (Revelation 11:15). There are, no doubt, other biblical sources for these hymns, but the author shows how these hymns reflect the insights of these passages from Revelation.

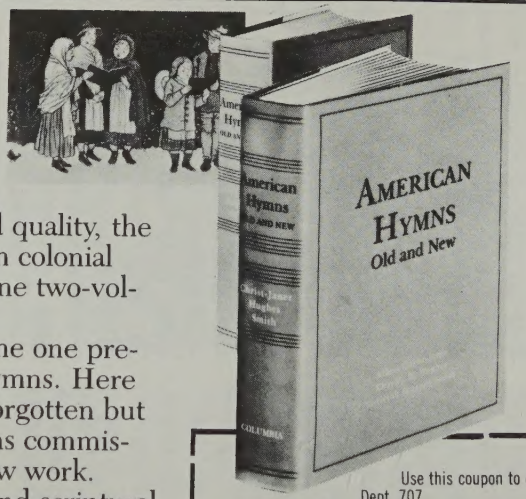
I read *Songs of Heaven* in a hospital room while sitting with a friend who was dying of an inoperable, malignant brain tumor. While the pain-reducing drugs brought merciful sleep to my friend, this book brought strength and depth to my faith as the author shared his firm grasp on things eternal. I am grateful that my friend now shares directly in the ceaseless praise of the hosts of heaven and that because of the realities of our faith, we can both share in the songs of heaven as part of a community of faith which spans earth and heaven, time, and eternity.

R. Harold Terry, pastor
Peace Lutheran Church
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